MUSIC - UNIVERSITY OF TORONTO
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Prokof'ev, Sergeĭ
Sergeevich
[Symphony-concerto,
violoncello & orchestra,
op. 125; arr.]
Simfoniia-kontsert

M
1017
P94
op.125
1964

С. ПРОКОФЬЕВ
S. PROKOFIEV

СИМФОНИЯ-КОНЦЕРТ
SYMPHONY-CONCERTO

ДЛЯ ВИОЛОНЧЕЛИ С ОРКЕСТРОМ
FOR CELLO AND ORCHESTRA

ПЕРЕЛОЖЕНИЕ
ДЛЯ ВИОЛОНЧЕЛИ С ФОРТЕПИАНО
ARRANGED
FOR CELLO AND PIANO

ИЗДАТЕЛЬСТВО МУЗЫКА
STATE PUBLISHERS MUSIC
МОСКВА • 1964 • MOSCOW

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С. ПРОКОФЬЕВ

S. PROKOFIEV

Op. 125

СИМФОНИЯ-КОНЦЕРТ

SYMPHONY-CONCERTO

ДЛЯ ВИОЛОНЧЕЛИ С ОРКЕСТРОМ

FOR CELLO AND ORCHESTRA

РЕДАКЦИЯ И ПЕРЕЛОЖЕНИЕ
ДЛЯ ВИОЛОНЧЕЛИ С ФОРТЕПИАНО
М. РОСТРОПОВИЧА

EDITED AND ARRANGED
FOR CELLO AND PIANO
BY M. ROSTROPOVICH

M
1017
P94
op. 125
1964

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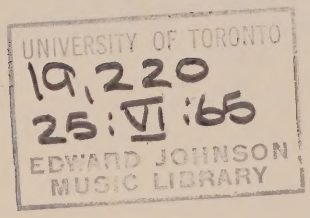


ИЗДАТЕЛЬСТВО МУЗЫКА
STATE PUBLISHERS MUSIC
Москва 1964 Moscow

Printed in the Soviet Union

СЕРГЕЙ СЕРГЕЕВИЧ ПРОКОФЬЕВ (1891—1953), выдающийся советский композитор, родился на Украине, в селе Сонцовка. Первой руководительницей музыкальных занятий Прокофьева была его мать, М. Г. Прокофьева — хорошая пианистка-любительница. Затем его учителями были Р. Глиэр и Ю. Померанцев, ученик С. Танеева. В дальнейшем Прокофьев обучался в Петербургской консерватории как композитор (у Н. Римского-Корсакова, Я. Витоля и А. Лядова), дирижер (у Н. Черепнина) и пианист (у А. Винклера и А. Есиповой).

Творчеству Прокофьева присущи яркое своеобразие, смелость приемов, острота и точность образных характеристик. Наиболее значительные произведения Прокофьева: 8 опер — в том числе «Любовь к трем апельсинам» (1919), «Семен Котко» (1939), «Обручение в монастыре» (1940), «Война и мир» (1942); 7 балетов, в том числе «Ромео и Джульетта» (1936), «Золушка» (1941) и «Каменный цветок» (1949); 6 кантат — в том числе «Александр Невский» (1938); оратория «На страже мира» (1950), 7 симфоний, Скифская сюита «Ала и Лолли» (1915) и другие симфонические произведения; 5 фортепианных и 2 скрипичных концерта, 2 струнных квартета, 2 сонаты для скрипки и фортепиано, 9 сонат и значительное число пьес для фортепиано; музыка к спектаклям и кинофильмам.

Симфония-концерт (1952) явилась результатом коренной переработки ранее написанного виолончельного концерта (1938).

I часть Симфонии-концерта (Andante) — сосредоточенное лирико-эпическое вступление. Основная тема, проходящая у солирующей виолончели (цифра 1),—мужественное и взволнованное лирическое повествование. В кульминации (цифра 21) ярко раскрывается глубокий драматизм этой темы.

II часть (Allegro giusto) — как бы «драматический центр» сочинения—наиболее значительна по своему эмоциональному содержанию. В масштабно развитом сонатном аллегро образы, полные драматизма и динамики (главная тема, цифра 1), сочетаются со страницами безмятежно-светлой лирики. Побочная тема (цифра 11) привлекает распевностью, широтой дыхания.

III часть — Финал (Andante con moto), написан в форме двойных вариаций. Он построен на контрасте начальной пасторальной темы и юмористической темы среднего эпизода (цифра 15). Эту же вторую тему, близкую западно-славянским танцам, Прокофьев вновь использовал в финале виолончельного Концертино (1952).

Завершается Симфония-концерт реминисценцией связующей темы II части, воспринимаемой здесь как апофеоз радости, торжества жизни (цифра 30).

С. Прокофьев посвятил Симфонию-концерт М. Ростроповичу, который впервые исполнил ее в сопровождении Московского молодежного оркестра под управлением С. Рихтера 18 февраля 1952 года в Большом зале консерватории в Москве. В окончательном виде Симфония-концерт впервые прозвучала 9 декабря 1954 года в Копенгагене, в исполнении М. Ростроповича и оркестра датского радио под управлением Т. Иенсона.

В. Блок

SERGEI PROKOFIEV (1891—1953), one of the most prominent of Soviet composers was born in the village of Sontsovka, the Ukraine. His first music teacher was his mother, a good amateur pianist. Subsequently he studied music under R. Gliere and, Y. Pomerantsev, a pupil of S. Taneyev. Prokofiev graduated from the St. Petersburg Conservatoire in three specialities: composition which he studied with N. Rimsky-Korsakov, J. Wihtol and A. Liadov, conducting (with N. Cherepnin) and piano (A. Winkler and A. Yesipova).

Prokofiev's style is distinguished for its originality, daring searchings, precise and clear-cut characterisations. His most important works are eight operas, including "Love for Three Oranges" (1919), "Semyon Kotko" (1939), "Betrothal in a Nunnery" (1940) and "War and Peace" (1942); seven ballets ("Romeo and Juliet", 1936, "Cinderella", 1941, and "The Stone Flower", 1949) six cantatas, among them the well-known "Alexander Nevsky" (1938), the oratorio "On Guard of Peace" (1950), seven symphonies, the Scythian Suite "Ala and Lolli" (1915) and other symphonic compositions; five piano concertos, two violin concertos, two string quartets, two sonatas for violin and piano, nine sonatas and a great number of pieces for piano; incidental music to plays and films.

The Symphony-Concerto for Violoncello and Orchestra (1952) is a drastically revised version of the violoncello concerto composed in 1938.

The first movement of the Symphony-Concerto (Andante) is a concentrated introduction of a lyro-epical character. The main theme in the solo cello (fig. 1) is a kind of agitated yet virile lyrical narrative. In the climax (fig. 21) its inner dramatism is convincingly revealed.

The second movement (Allegro giusto), the most important emotionally, may be regarded as the Symphony-Concerto's dramatic centre. In this extensive sonata allegro tense dramatism and dynamism (the main theme, fig. 1) alternate with episodes of carefree lyricism; the secondary theme (fig. 11) is broad and songful.

The third movement—Finale (Andante con moto) is cast in the form of double variations. It is based on the contrast between the initial pastoral theme and the humorous theme of the middle episode (fig. 15). This latter theme, in the style of West Slav dances, is also used in the finale of the Cello Concertino (1952).

The Symphony-Concerto closes with the reiteration of the bridge theme from the second movement, which impresses one here as an apotheosis of joy and love of life (fig. 30).

The composer dedicated his Symphony-Concerto for Violoncello and Orchestra to Mstislav Rostropovich who performed it for the first time with the Moscow Youth Orchestra under S. Richter on February 18, 1952, in the Large Hall of the Moscow Conservatoire. The premiere of the final version of this work was given in Kopenhagen on December 9, 1954, by Mstislav Rostropovich and the Danish Radio Orchestra under T. Jenson.

V. Blok

Мстиславу Леопольдовичу Ростроповичу
To Mstislav Rostropovich

СИМФОНИЯ - КОНЦЕРТ
SYMPHONY - CONCERTO

Редакция и переложение для виолончели с фортепиано М. Ростроповича
Edited and Arranged for Cello and Piano by M. Rostropovich

Op. 125

I

С. ПРОКОФЬЕВ
S. PROKOFIEV
(1891 - 1953)

Andante ♪=96

Piano

ff

Archi pizz.

f

Violoncello

1

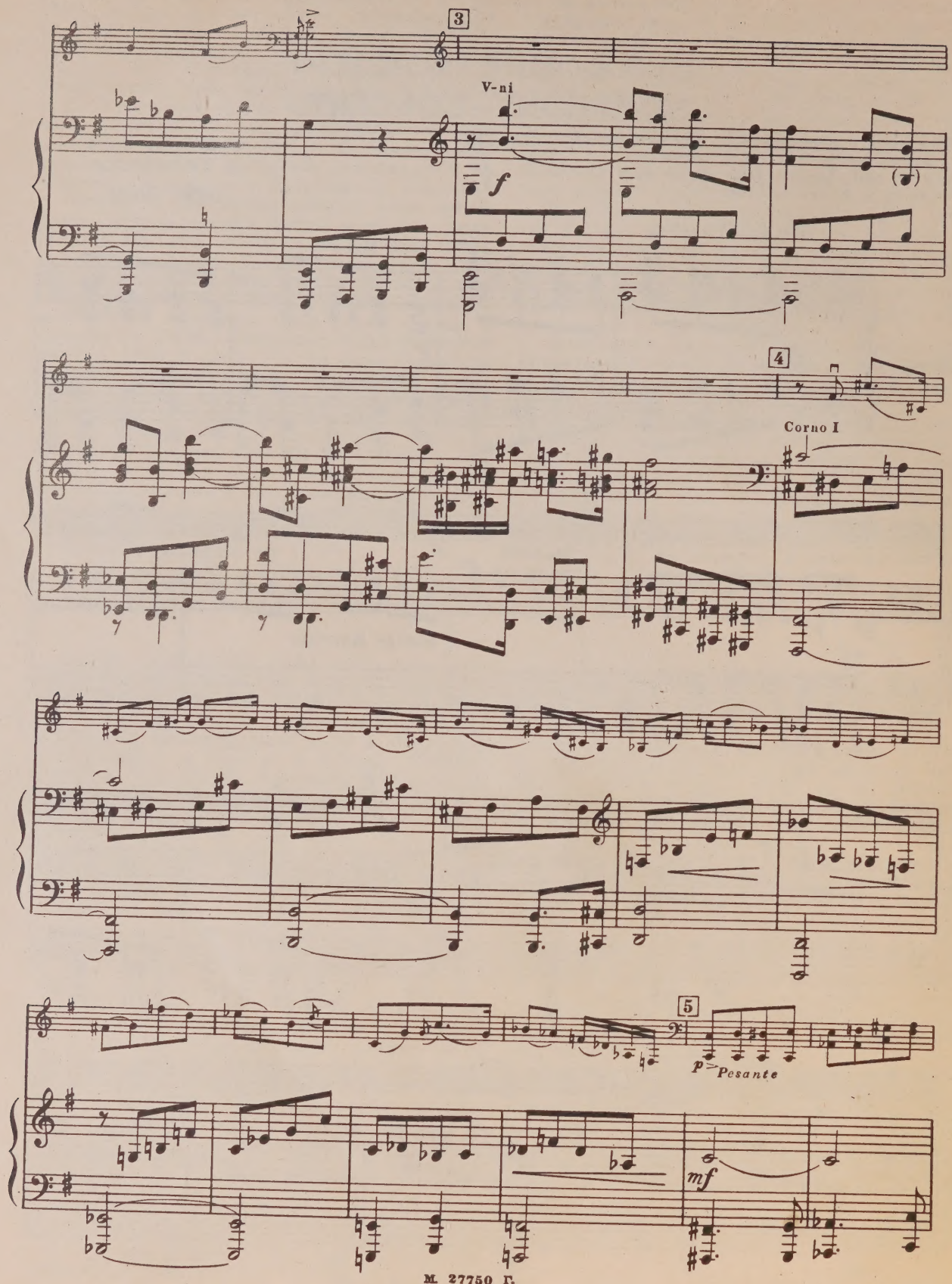
Cl. Archi

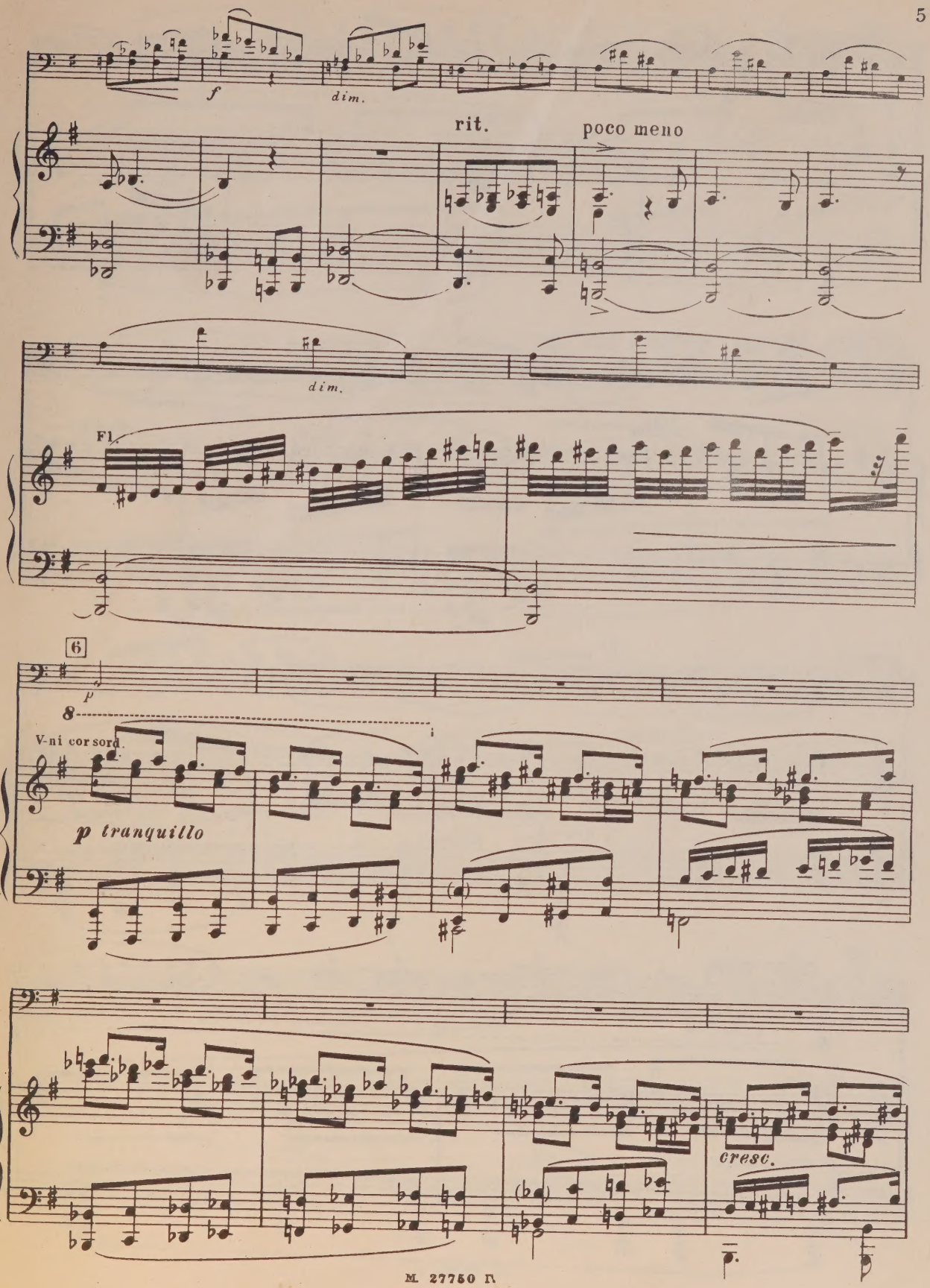
f

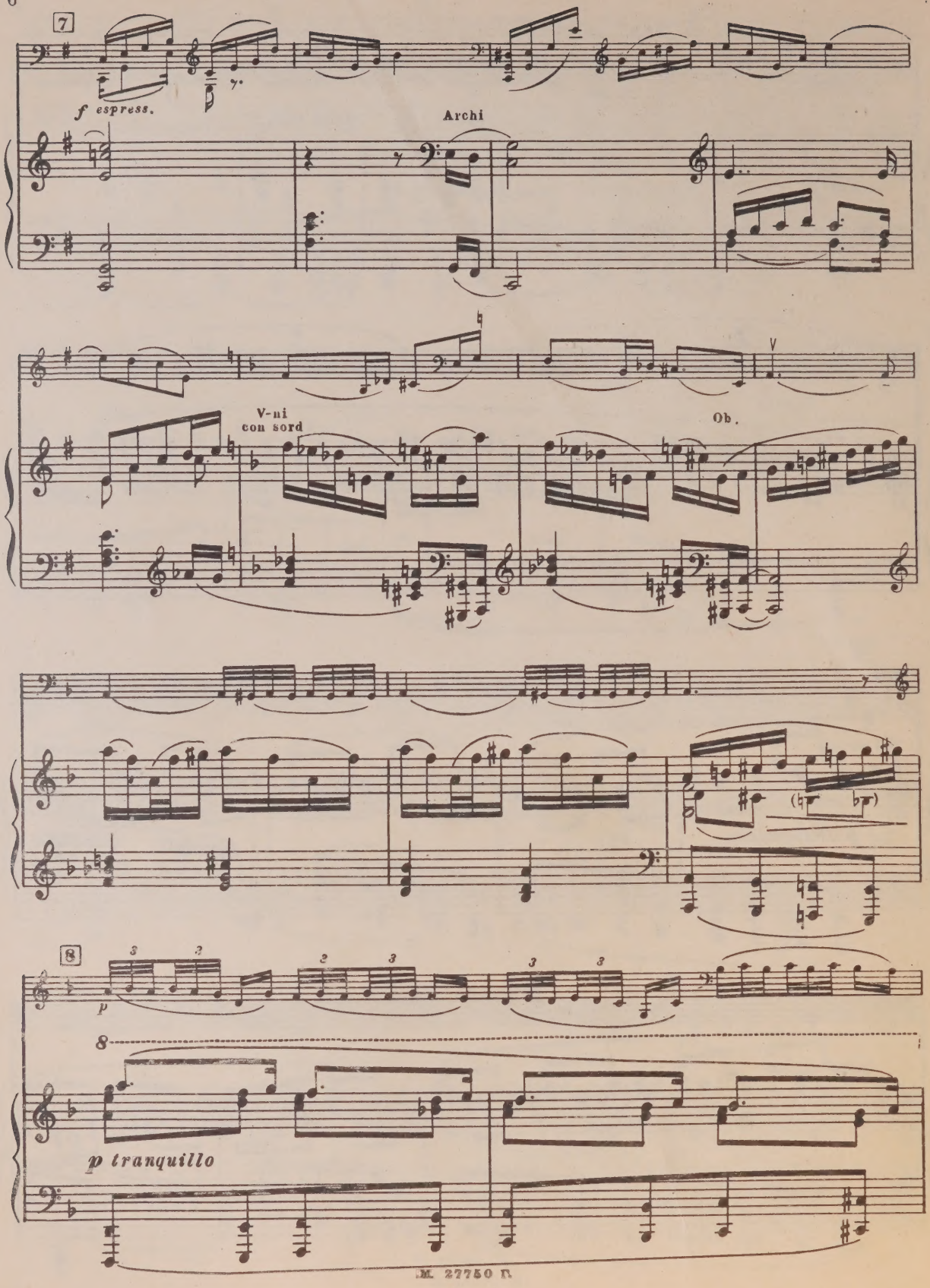
mf

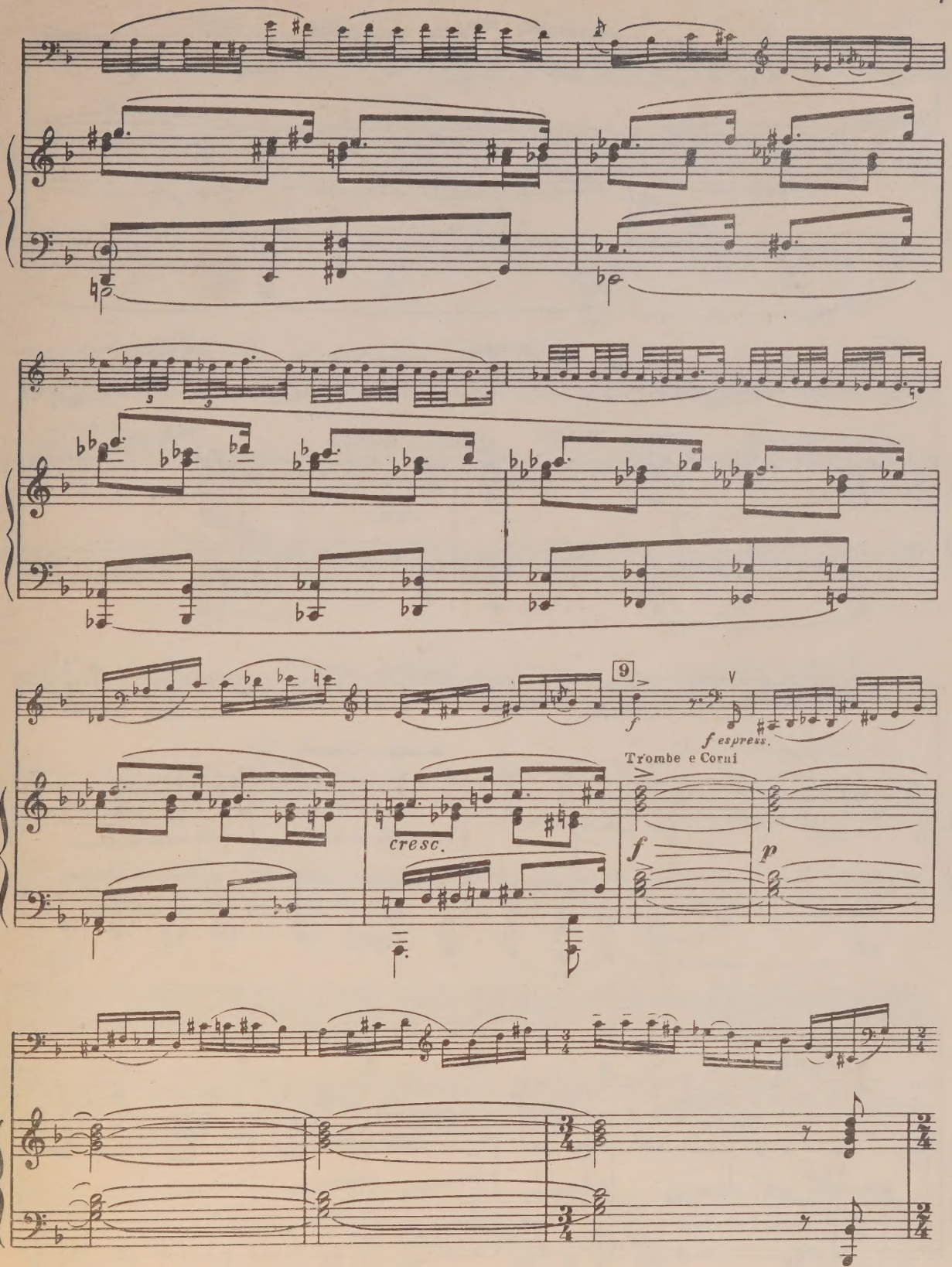
simile marcato

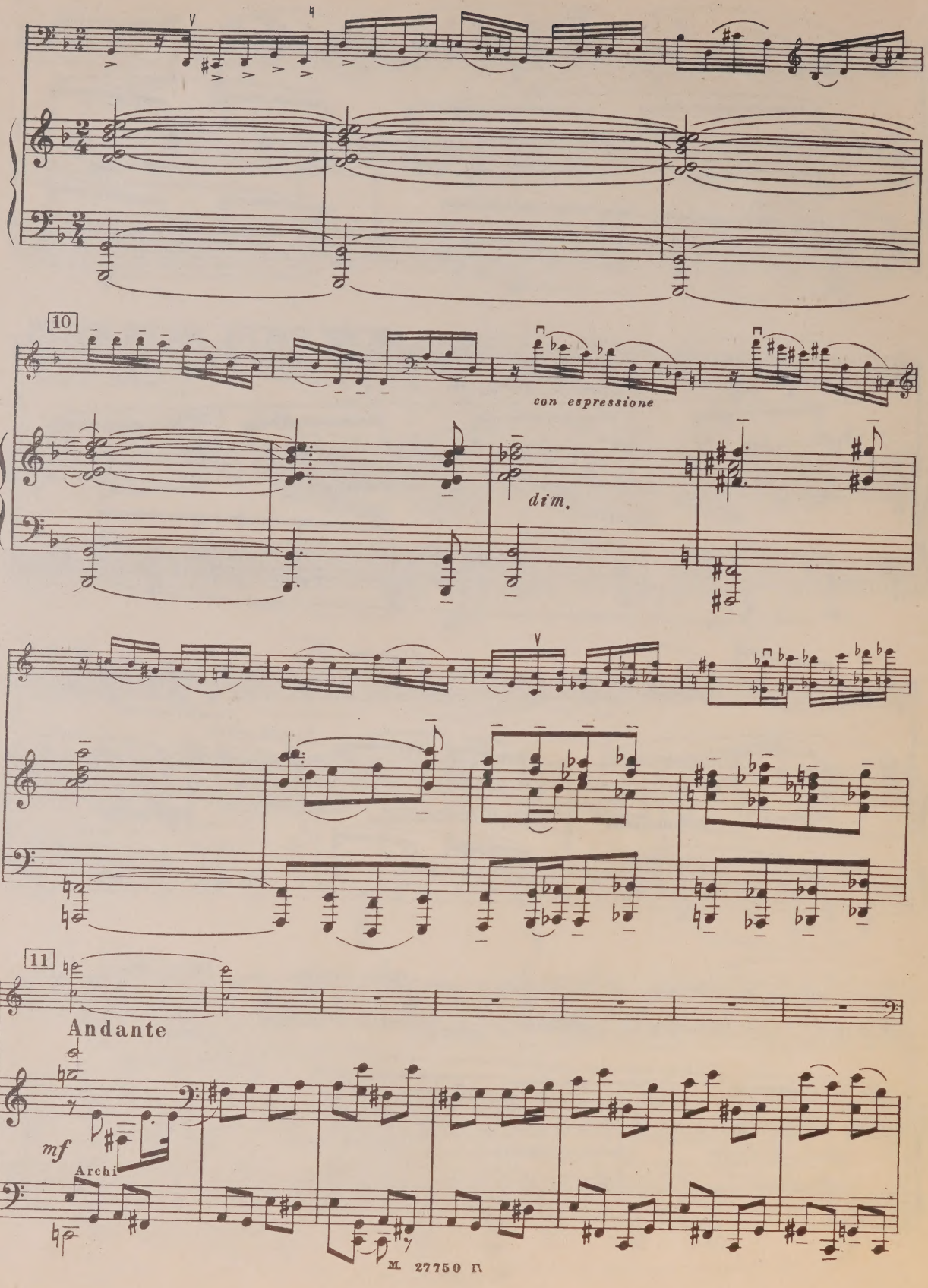
2

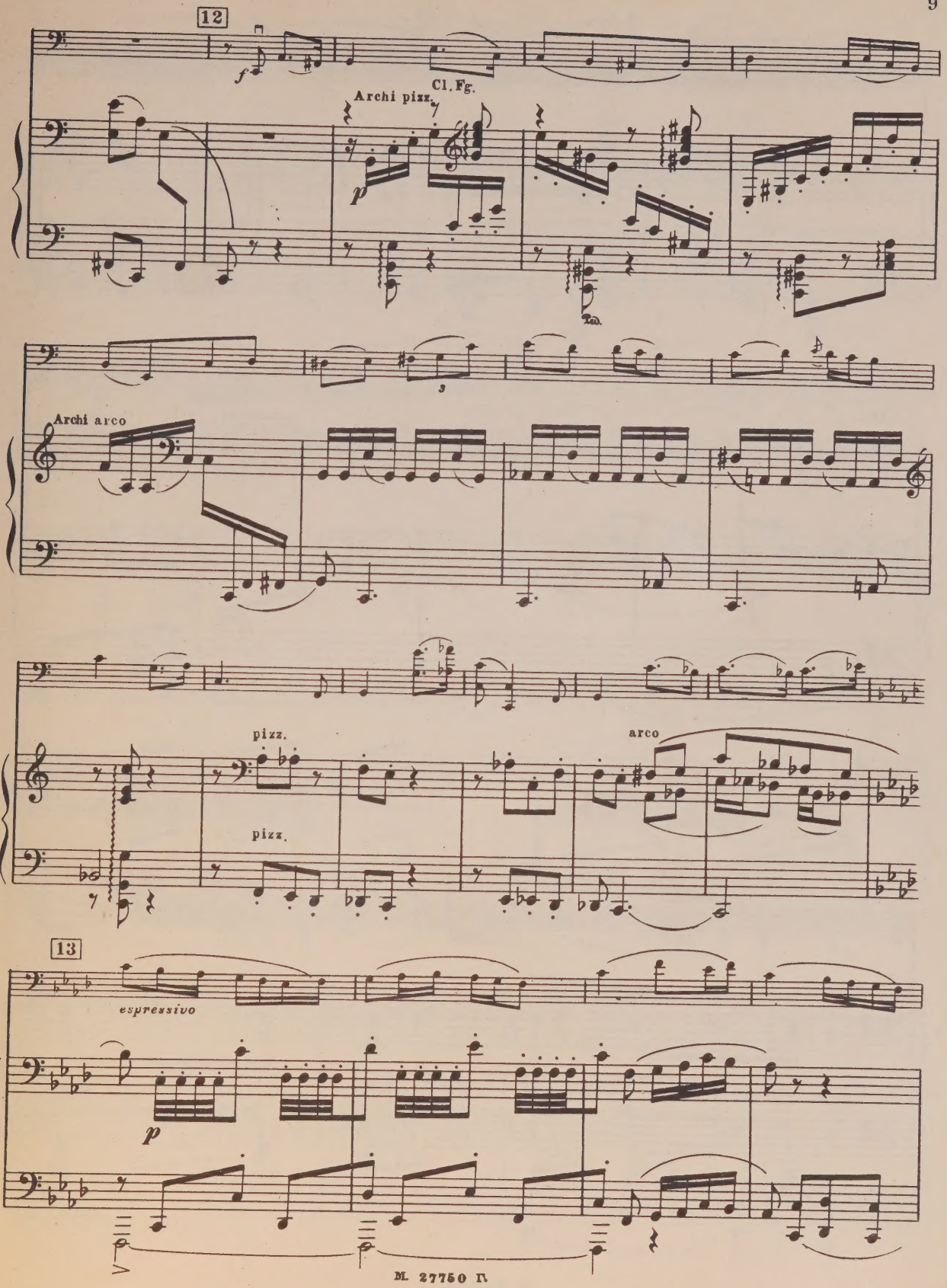

3
V-ni
f
4
Corno I
5
p
Pesante
mf

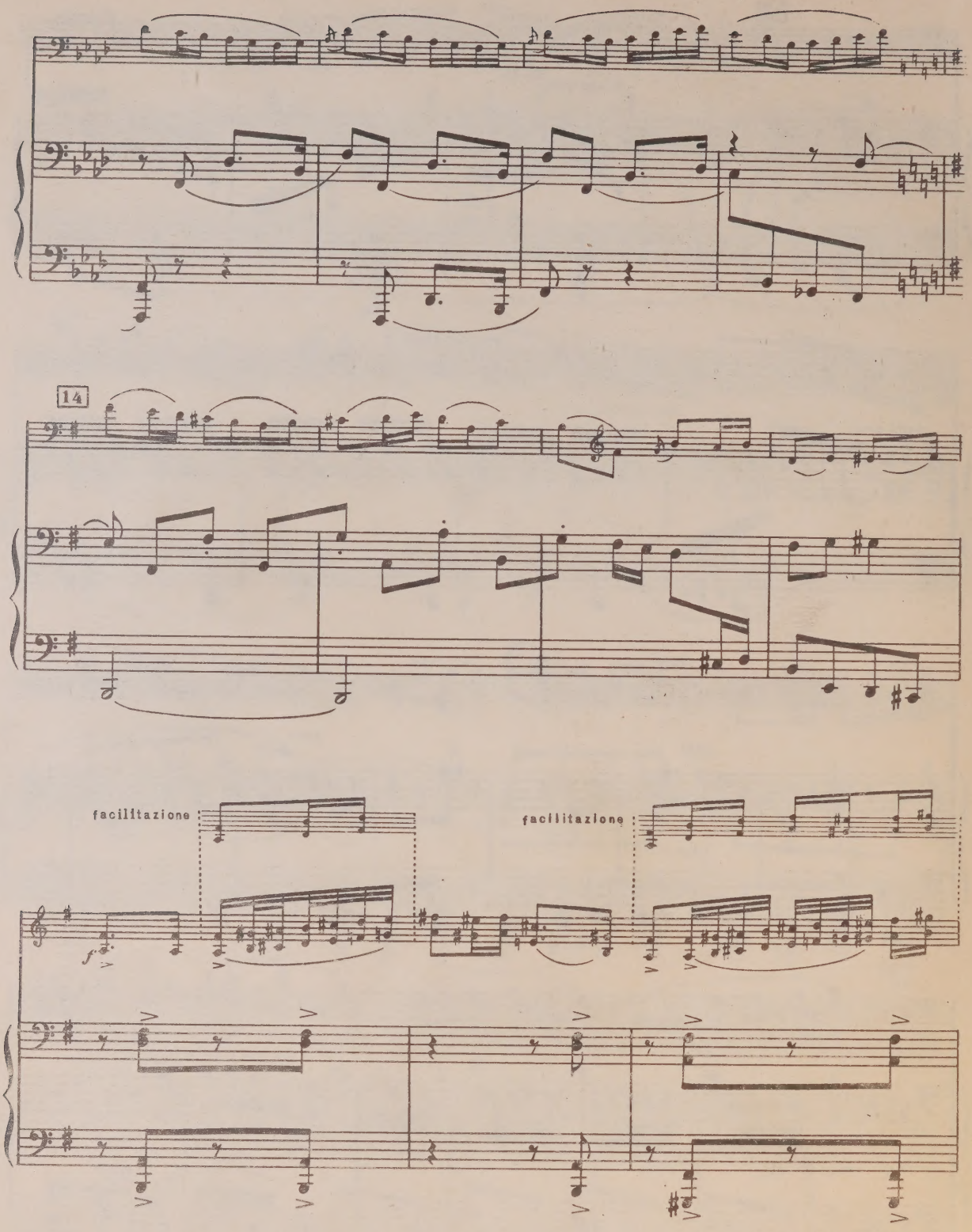

f
dim.
rit.
poco meno
dim.
Fl.
6
p
8
V-ni cor sord.
p tranquillo
cresc.

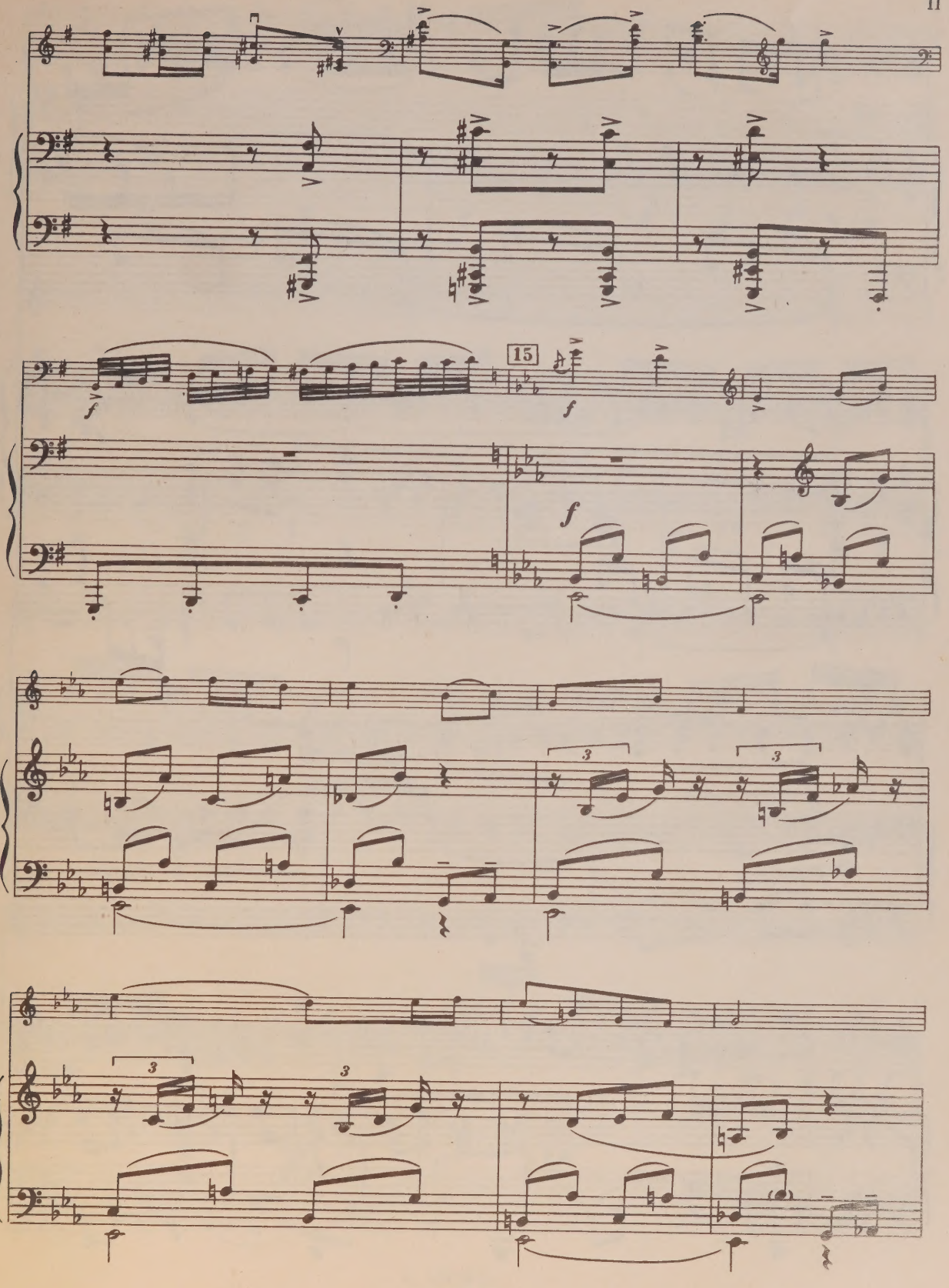

7
f espress.
Archi
V-ni
con sord
Ob.
8
p
8
p tranquillo

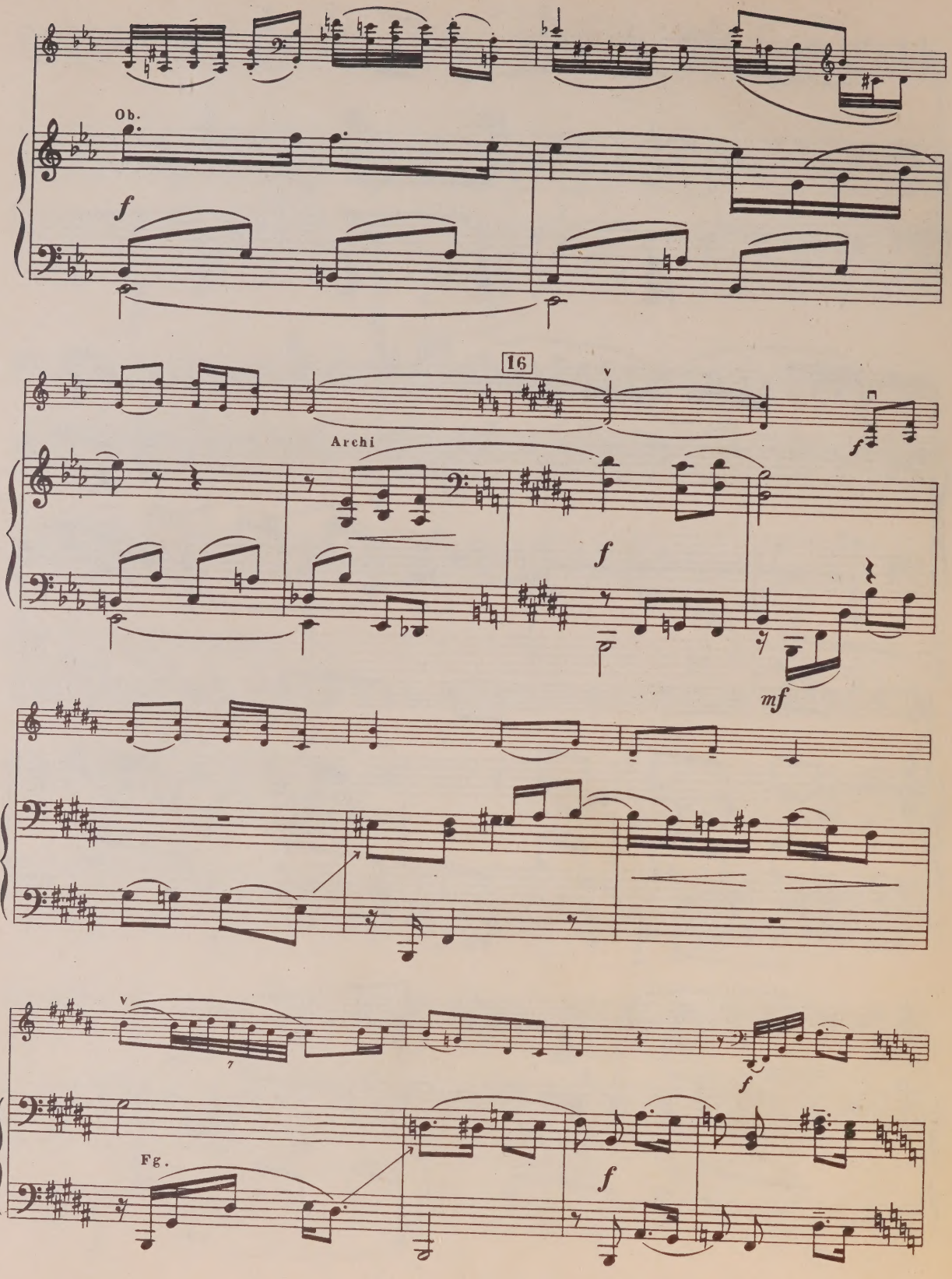

9
f
f espress.
Trombe e Corni
cresc.
f
p

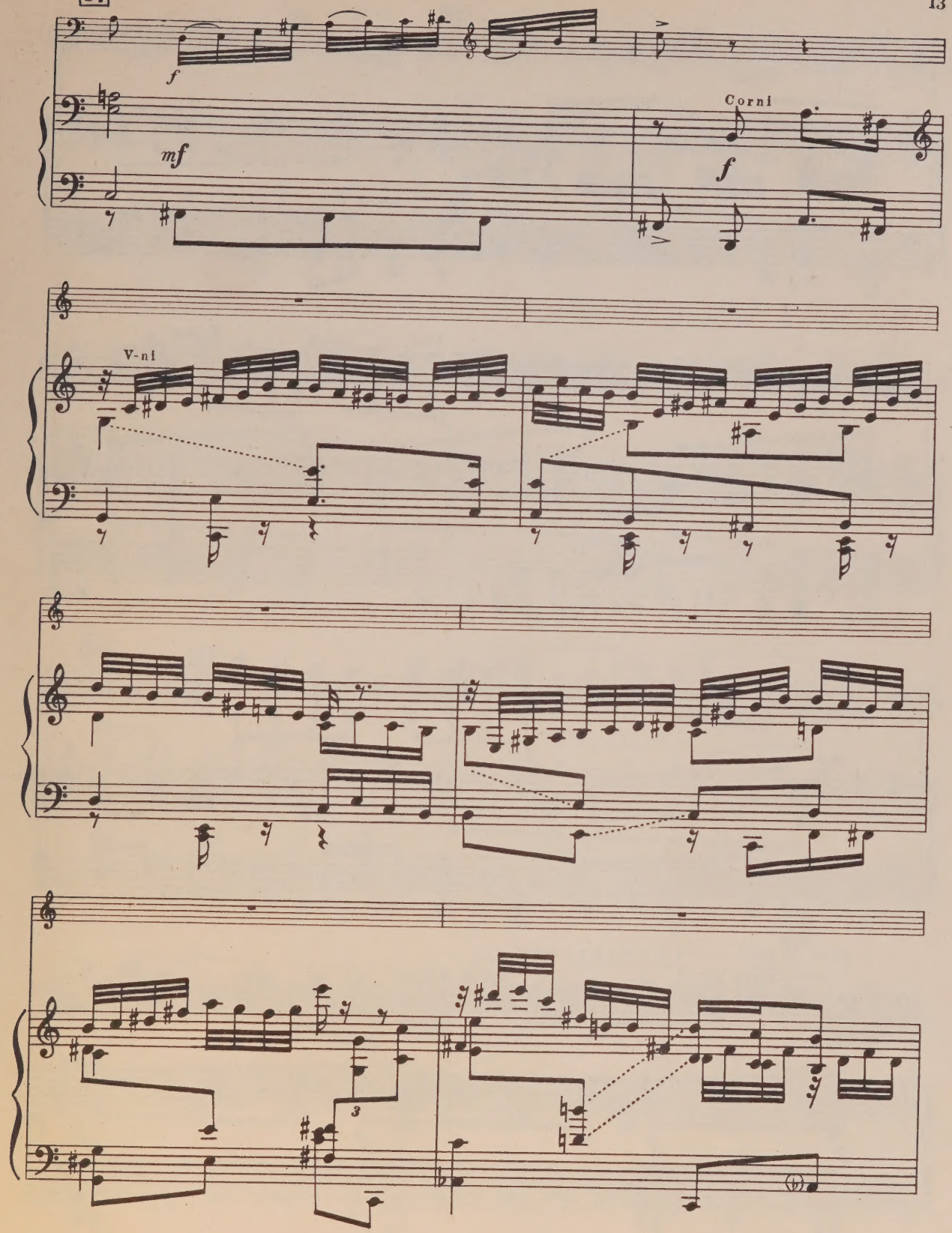

10
con espressione
dim.
11
Andante
mf
Archi

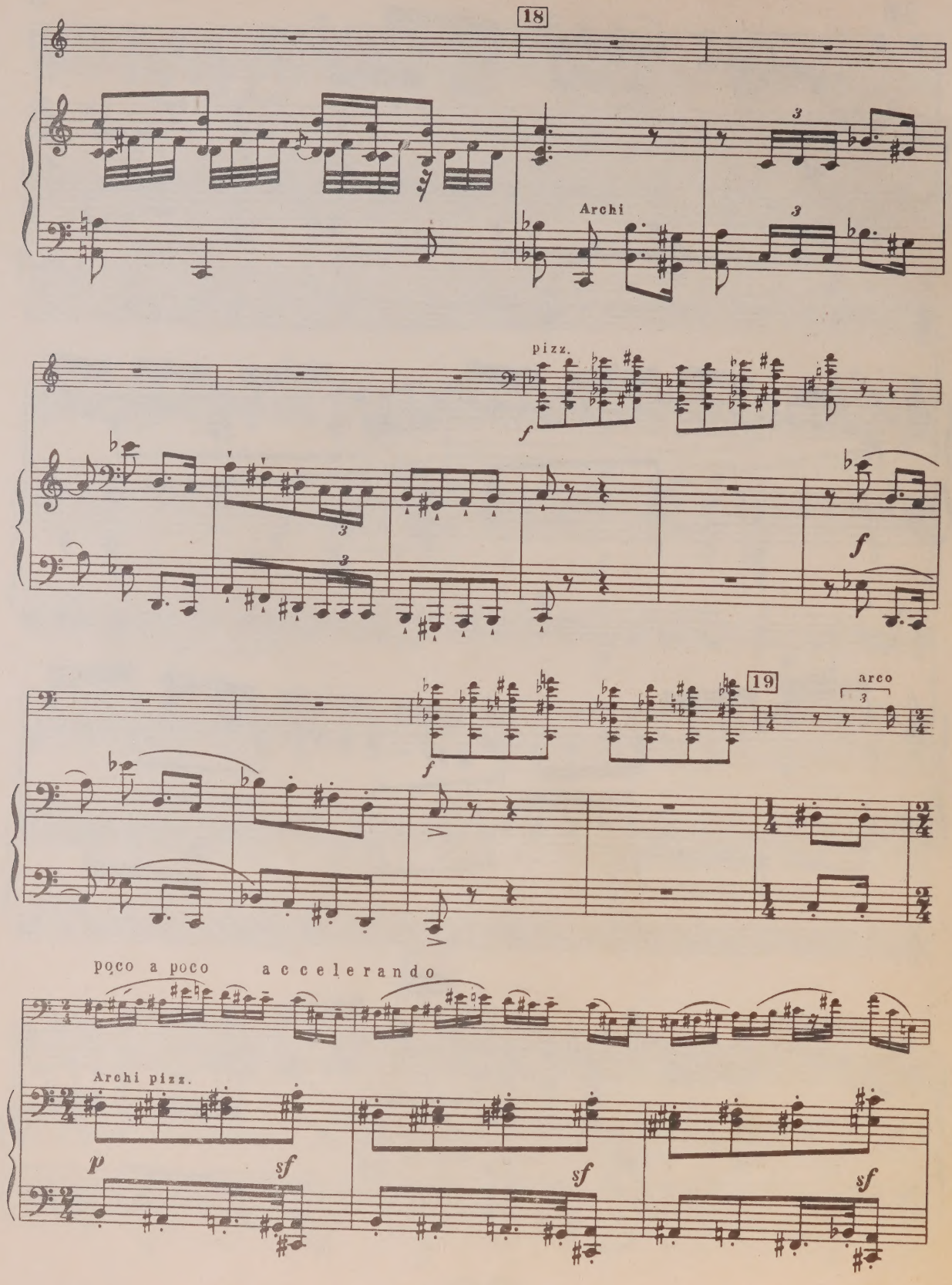

12
Cl. Fg.
Archi pizz.
Archi arco
pizz.
pizz.
arco
13
espressivo

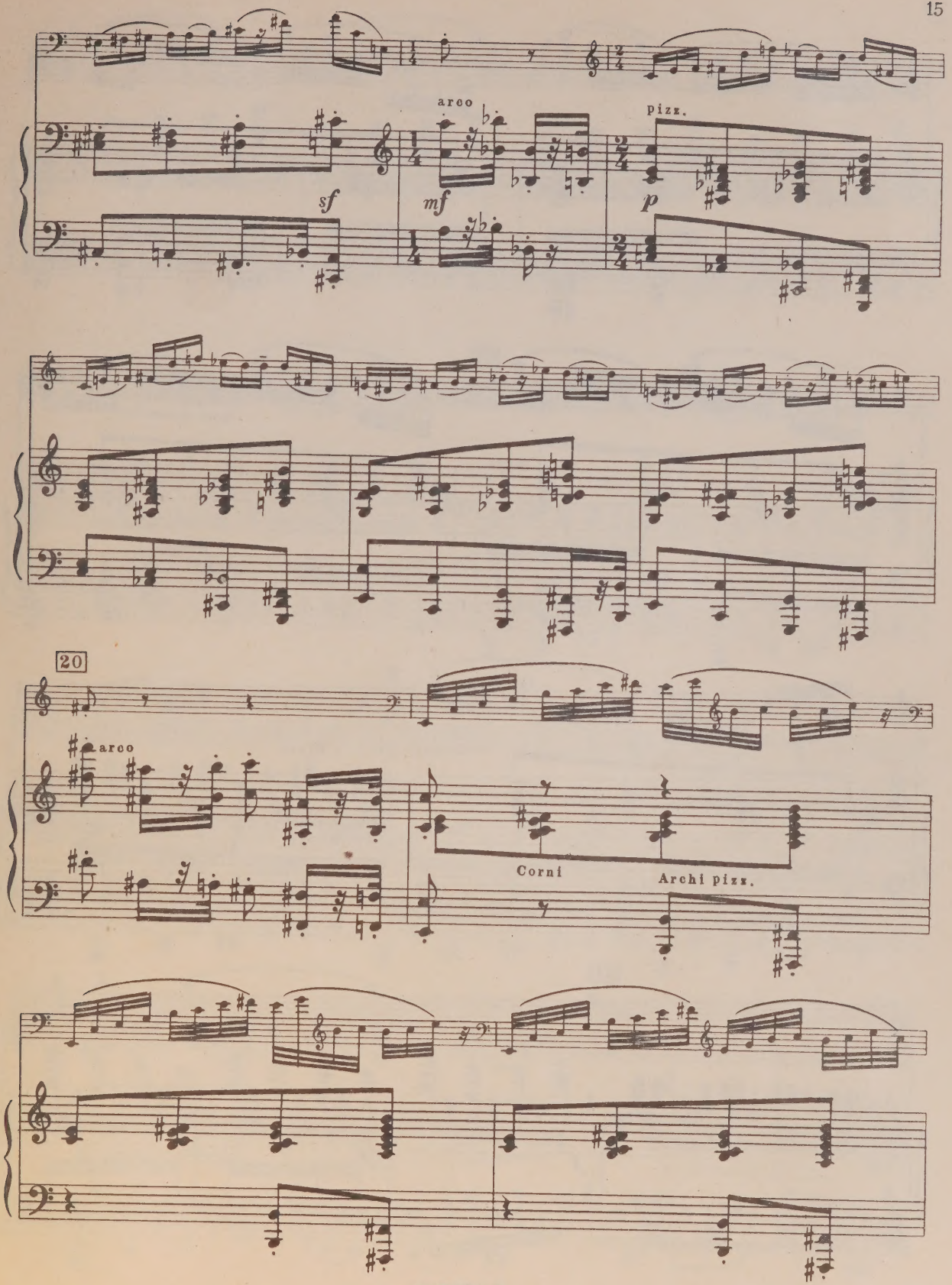

14
facilitazione
facilitazione

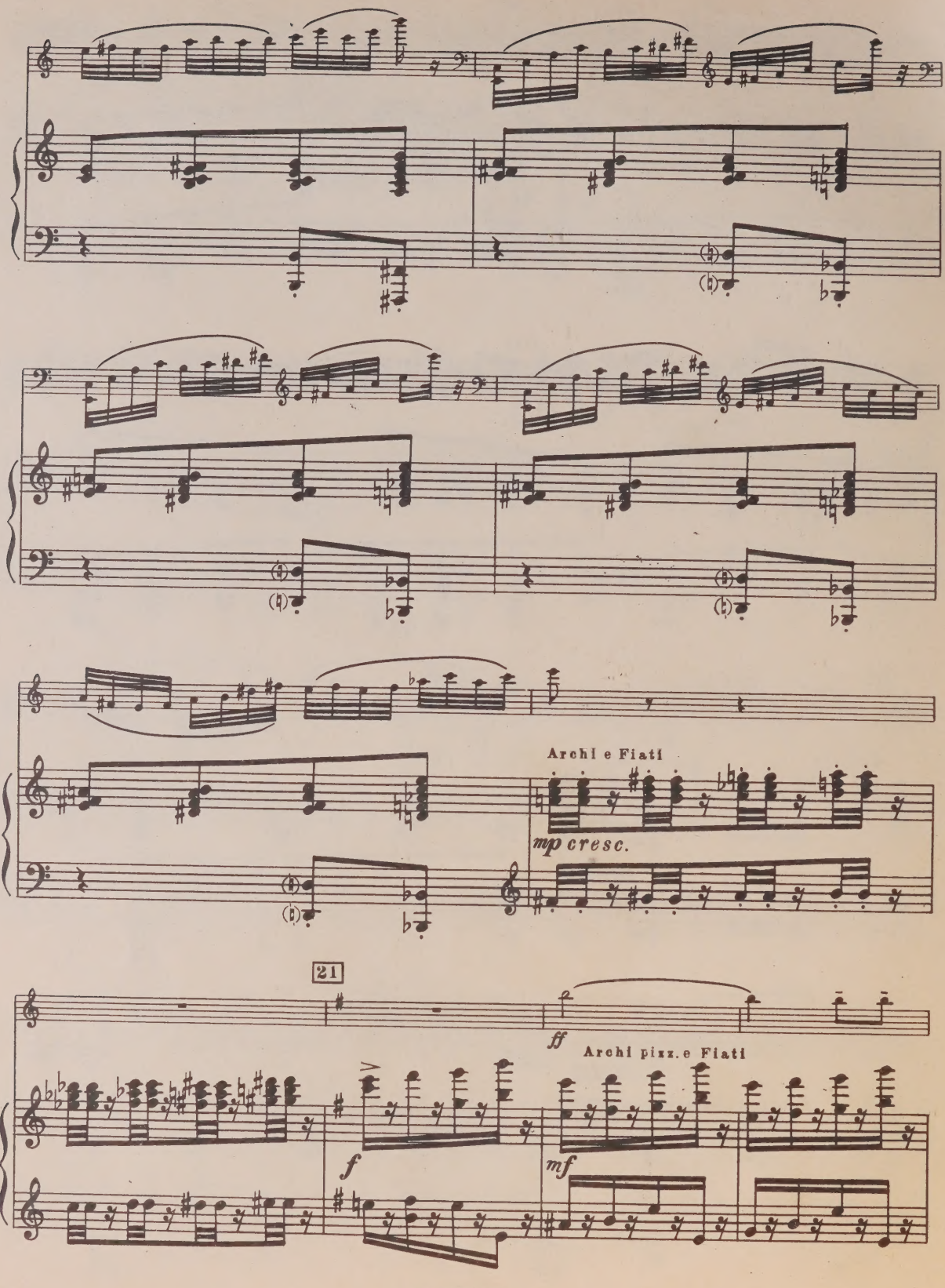

15
f
f
f
3
3
3
3

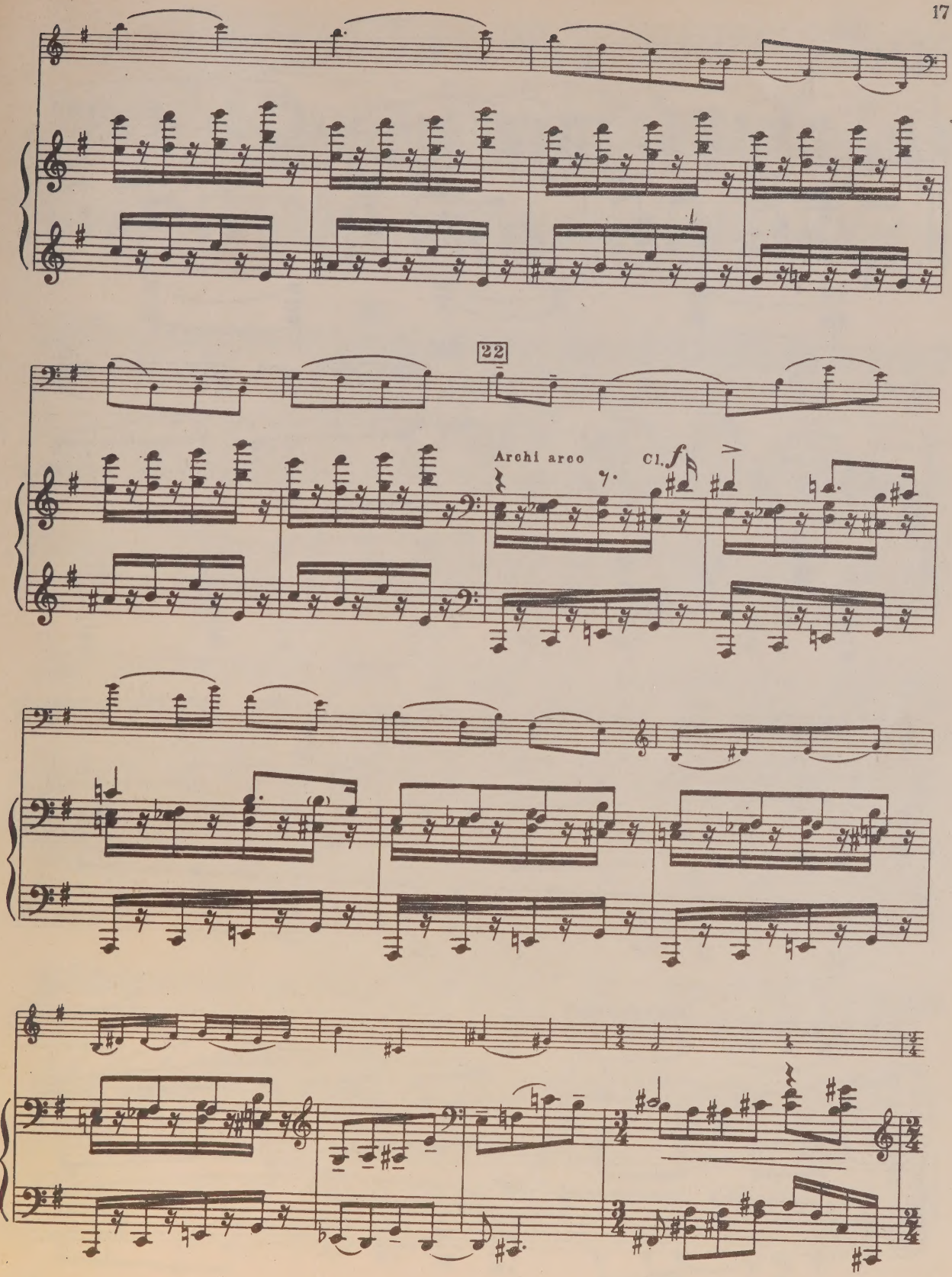

Ob.
f
16
Archi
f
mf
f
Fg.
f

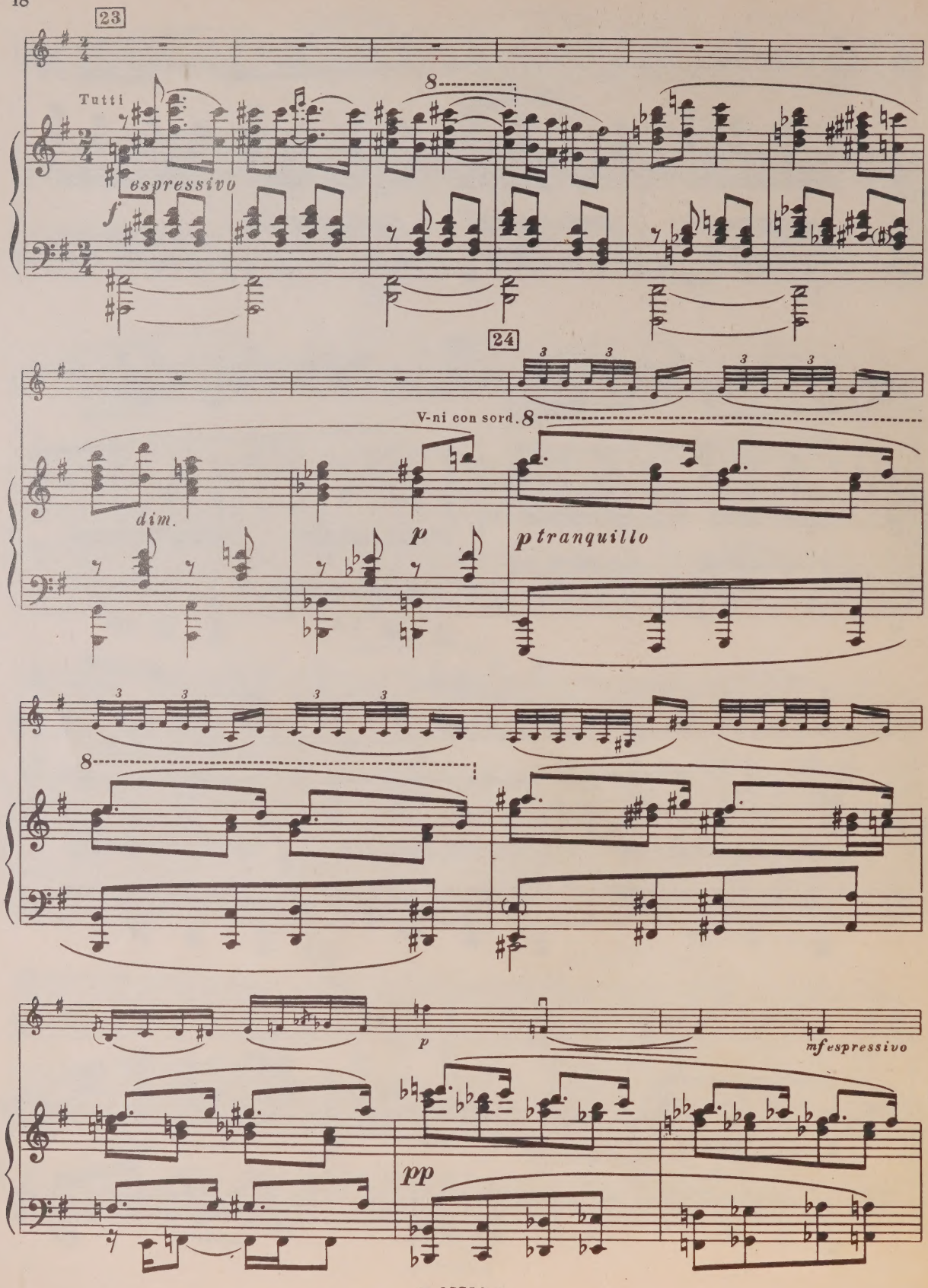

f
mf
Corni
f
V-ni
3

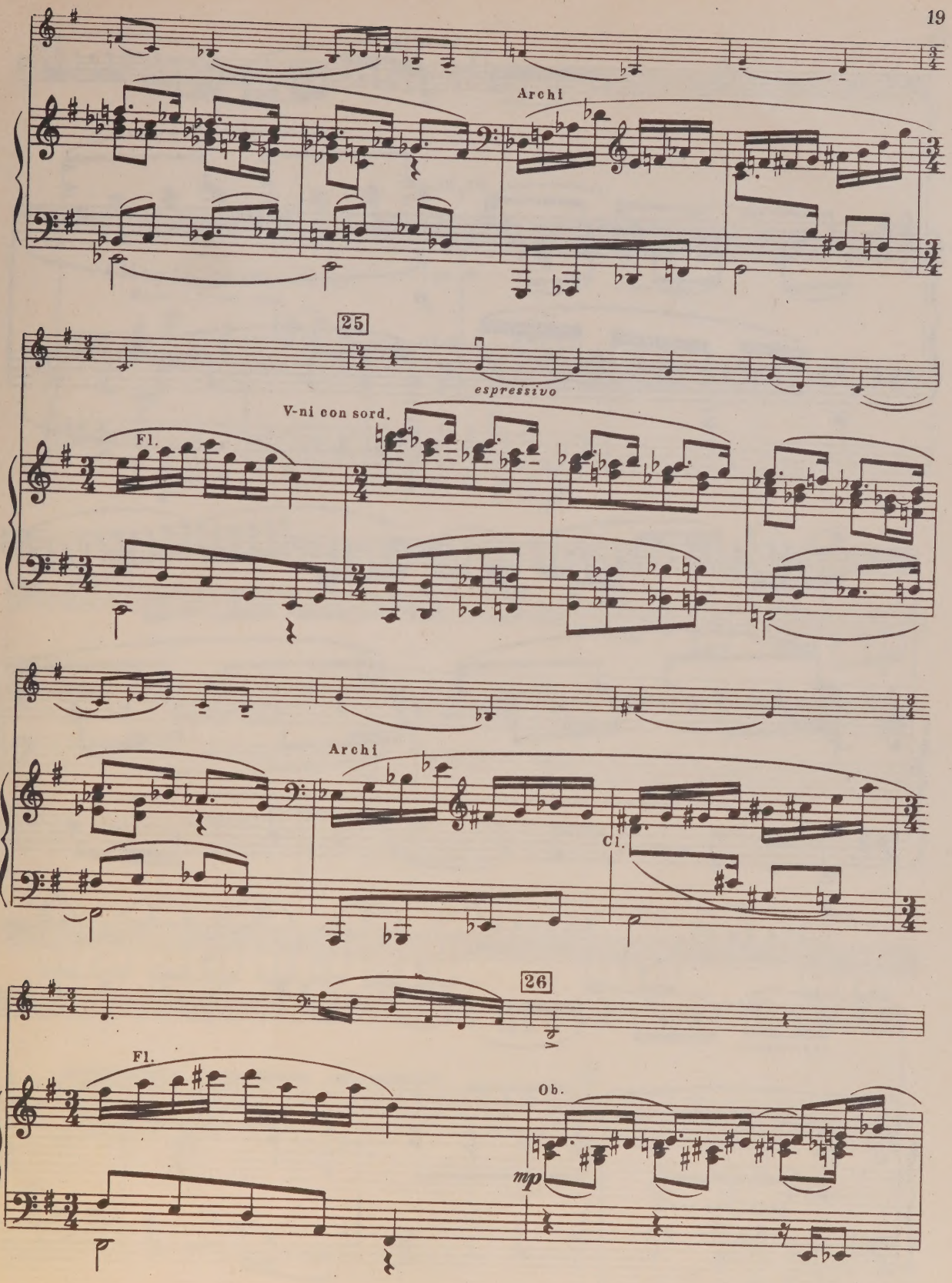

18
Archi
pizz.
19
arco
poco a poco
a c c e l e r a n d o
Archi pizz.

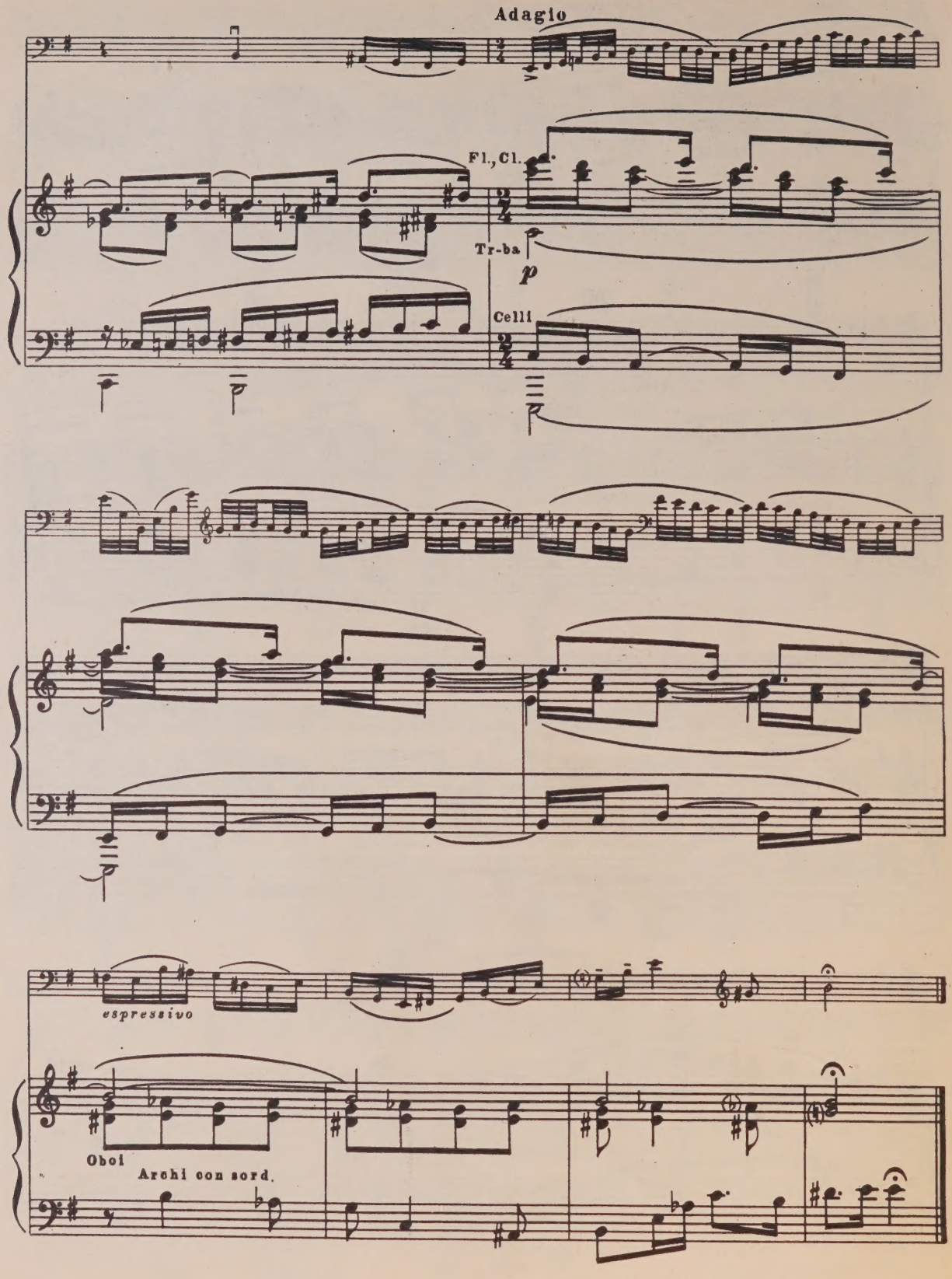

arco
pizz.
sf
mf
p
20
arco
Corni
Archi pizz.


Archi e Fiati
mp cresc.
21
ff
Archi pizz.e Fiati
f
mf

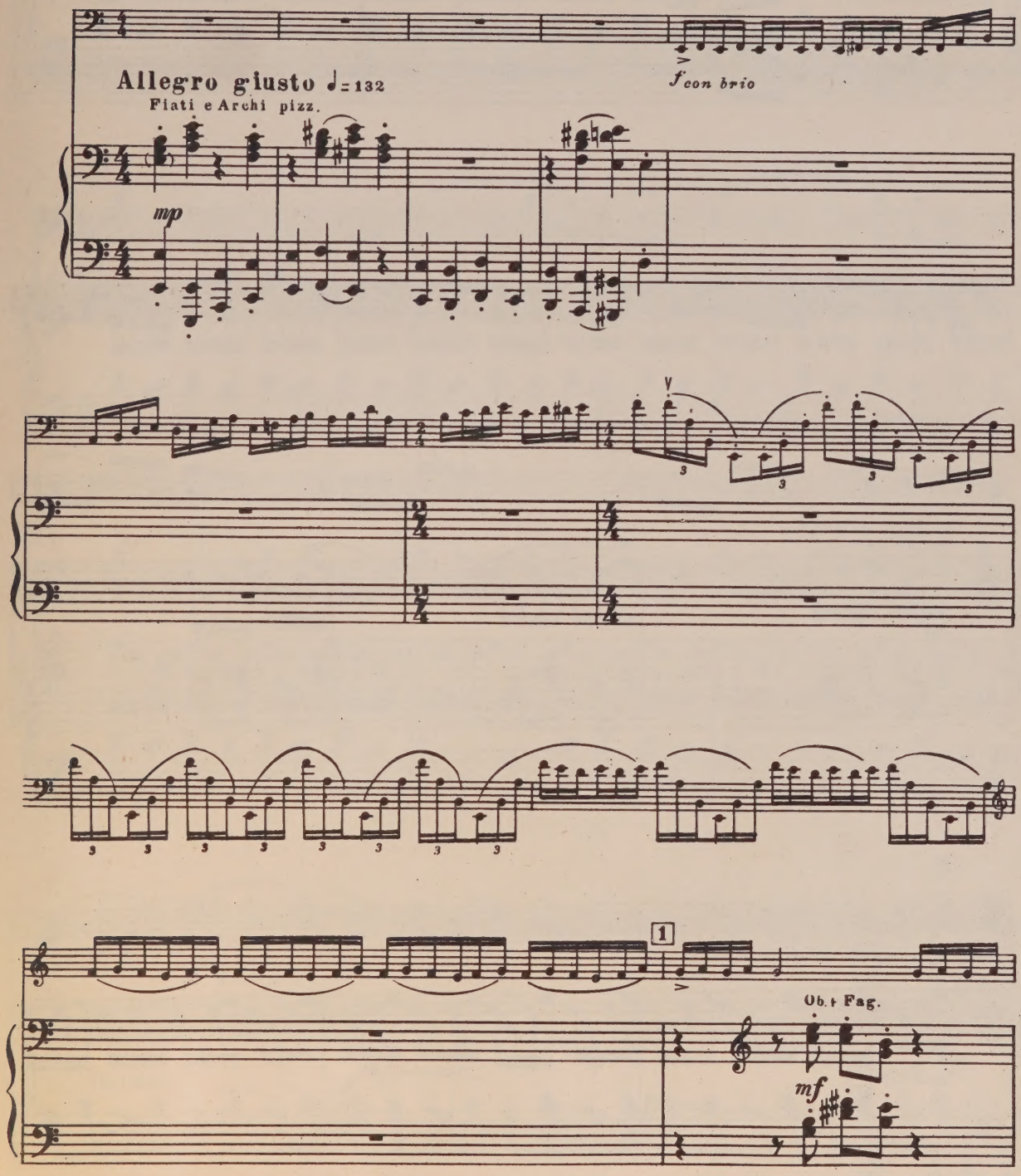

22
Archi arco
Cl.
f

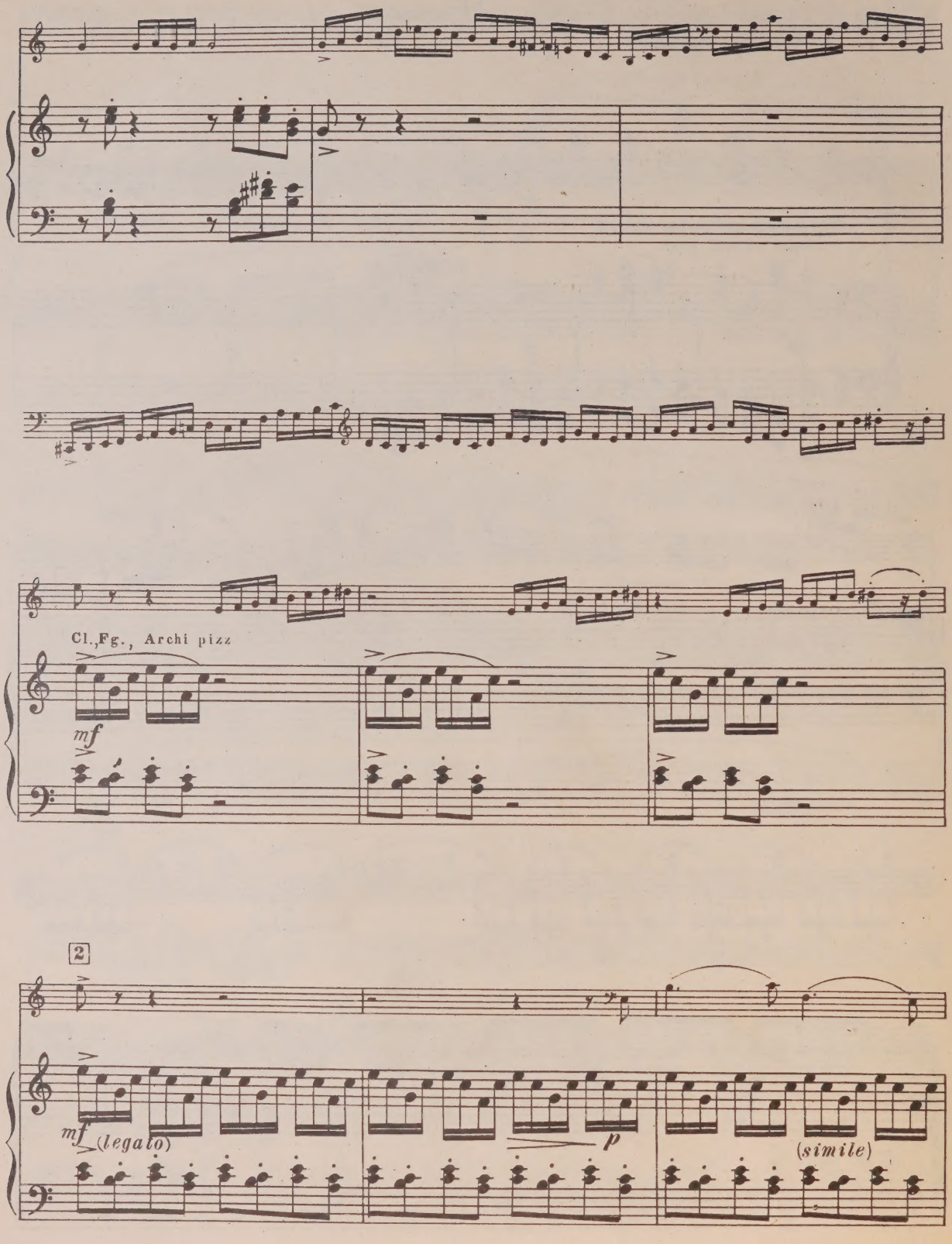

23
Tutti
espressivo
f
8
24
V-ni con sord.
dim.
p
p tranquillo
8
p
mf espressivo
pp

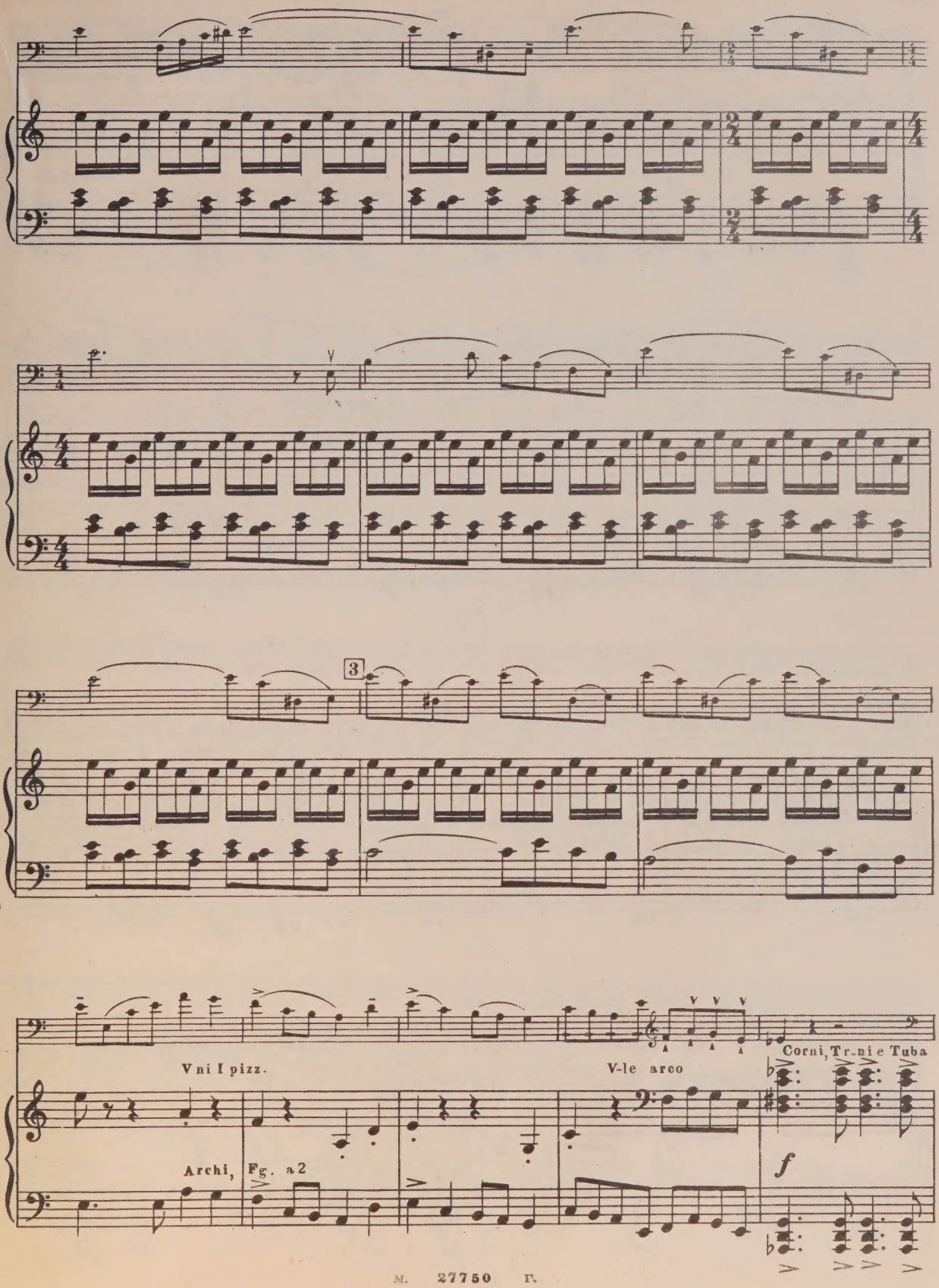

Archi
25
espressivo
V-ni con sord.
Fl.
Archi
Cl.
26
Fl.
Ob.
mp

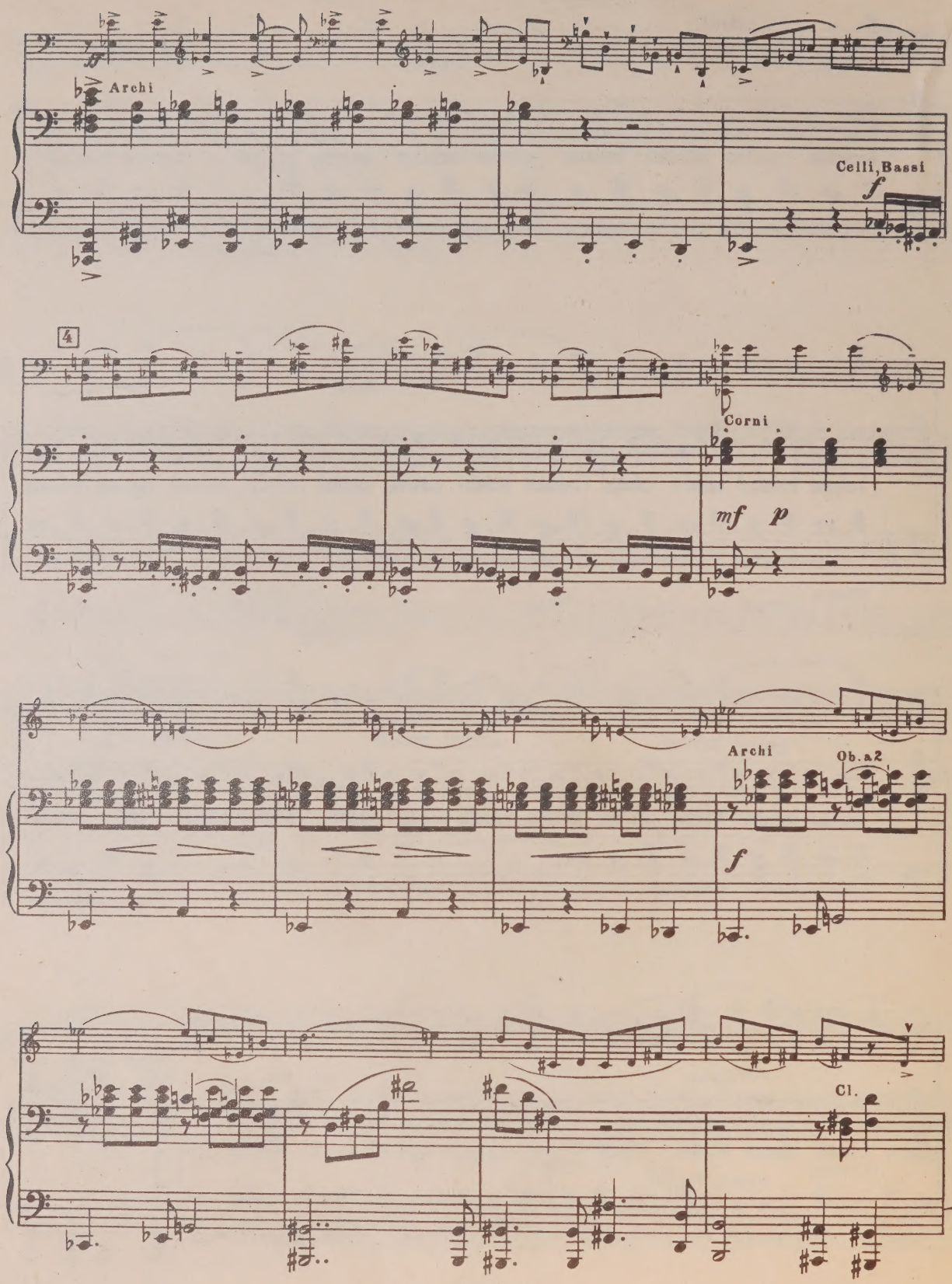

Adagio
Fl., Cl.
Tr-ba
p
Celli
espressivo
Oboi
Archi con sord.

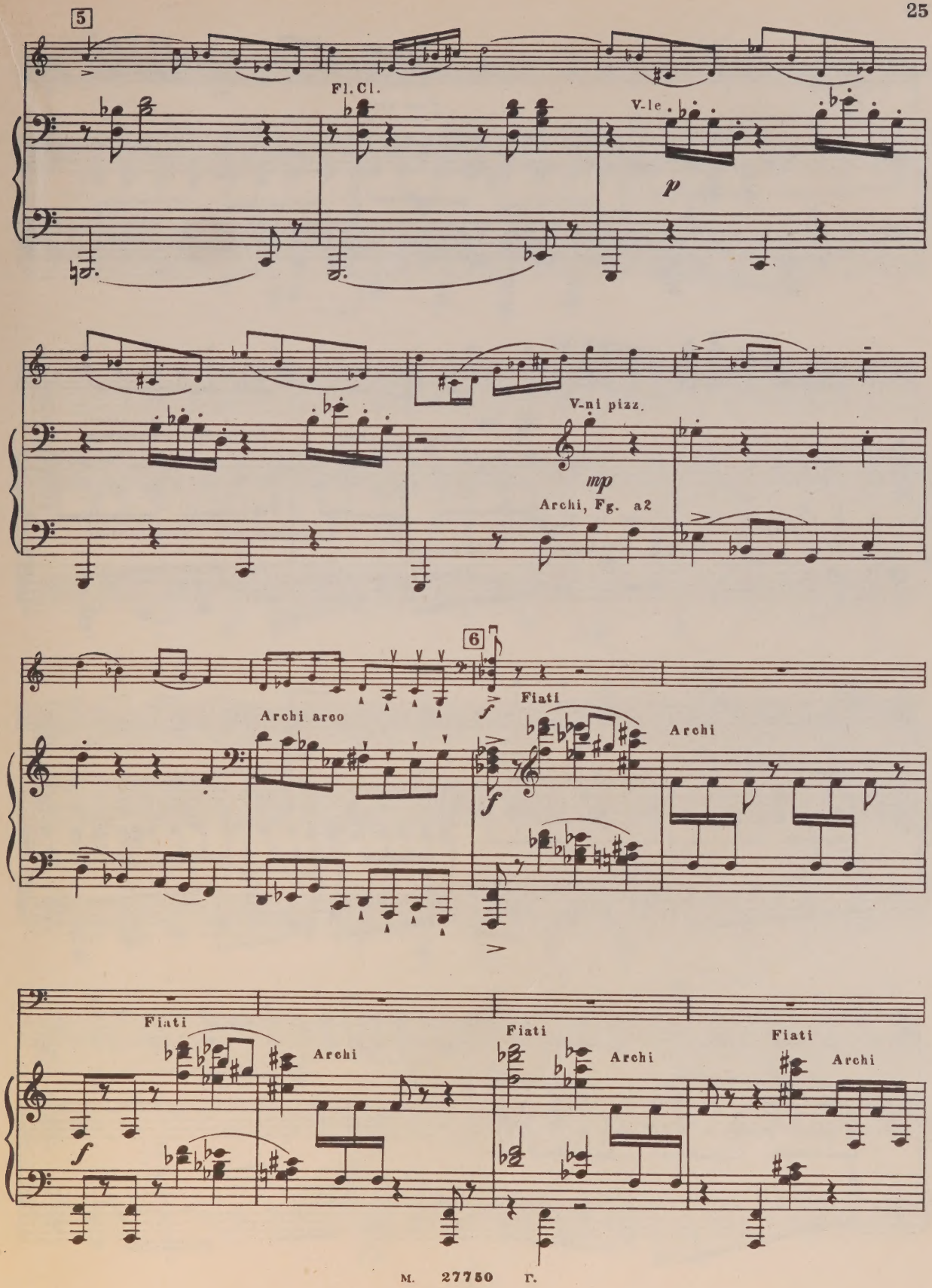
II

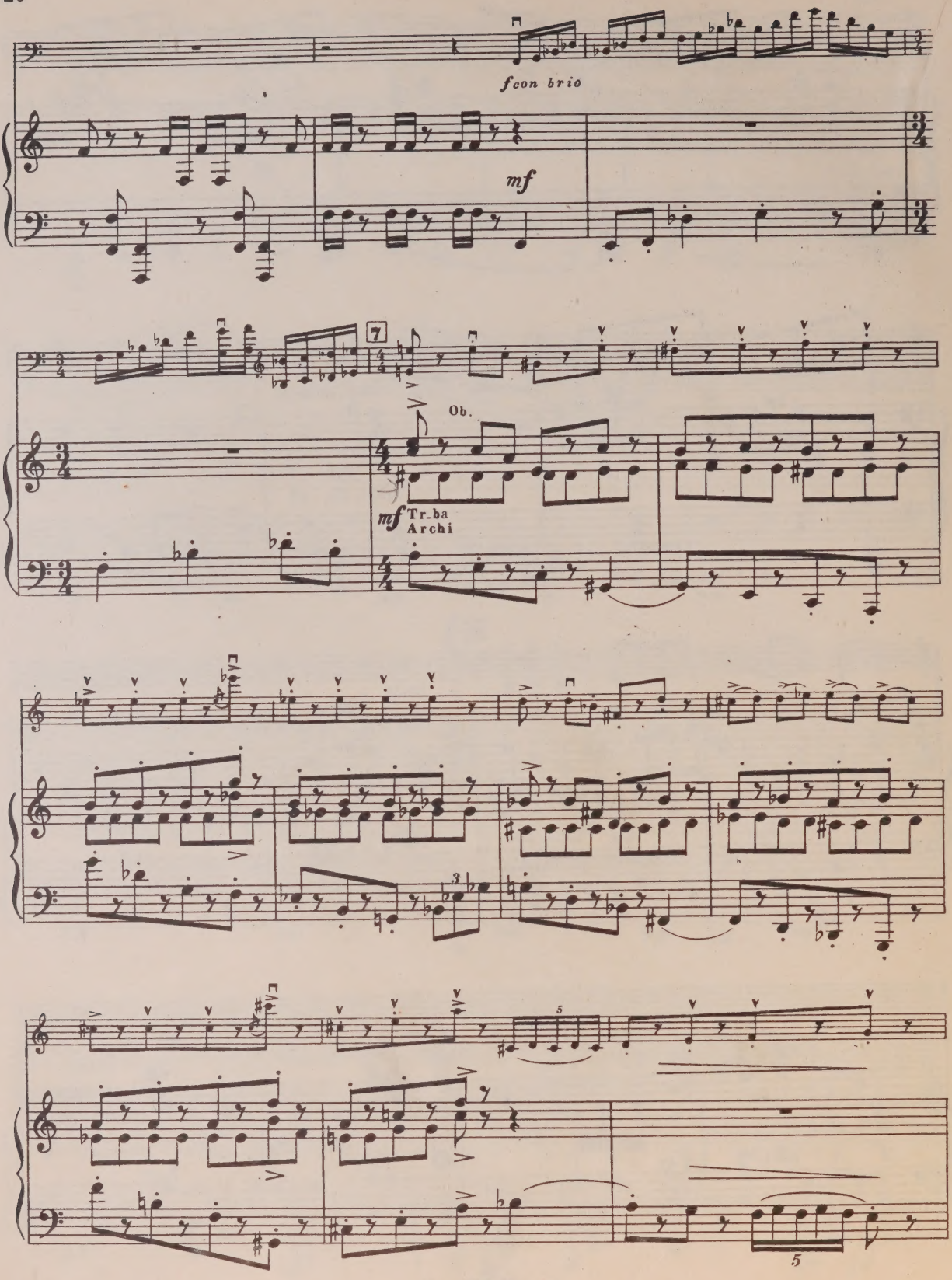

Allegro giusto ♩= 132
Fiati e Archi pizz.
mp
f con brio
1
Ob. e Fag.
mf

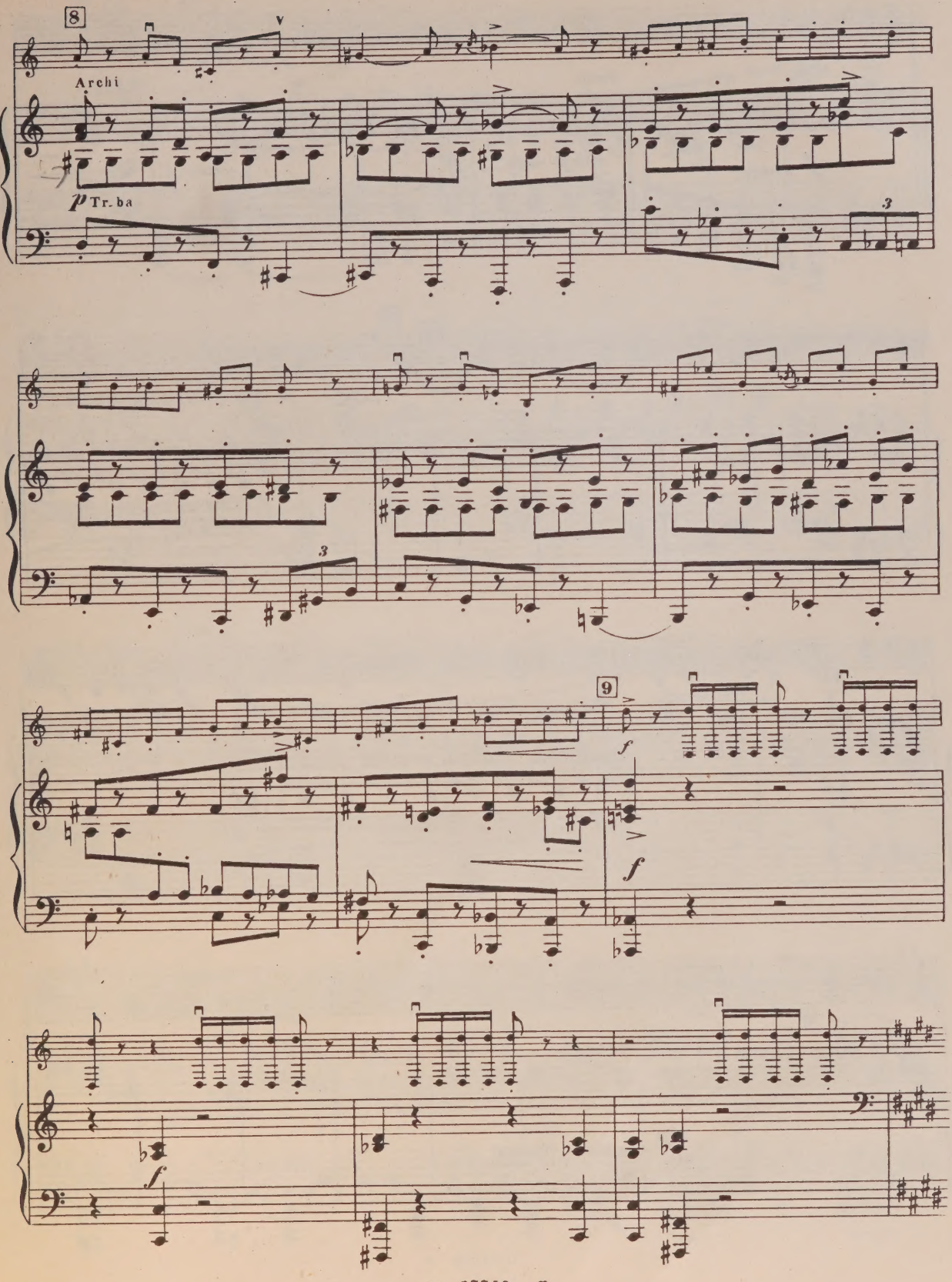

Cl.,Fg., Archi pizz
mf
2
mf (legato)
p
(simile)

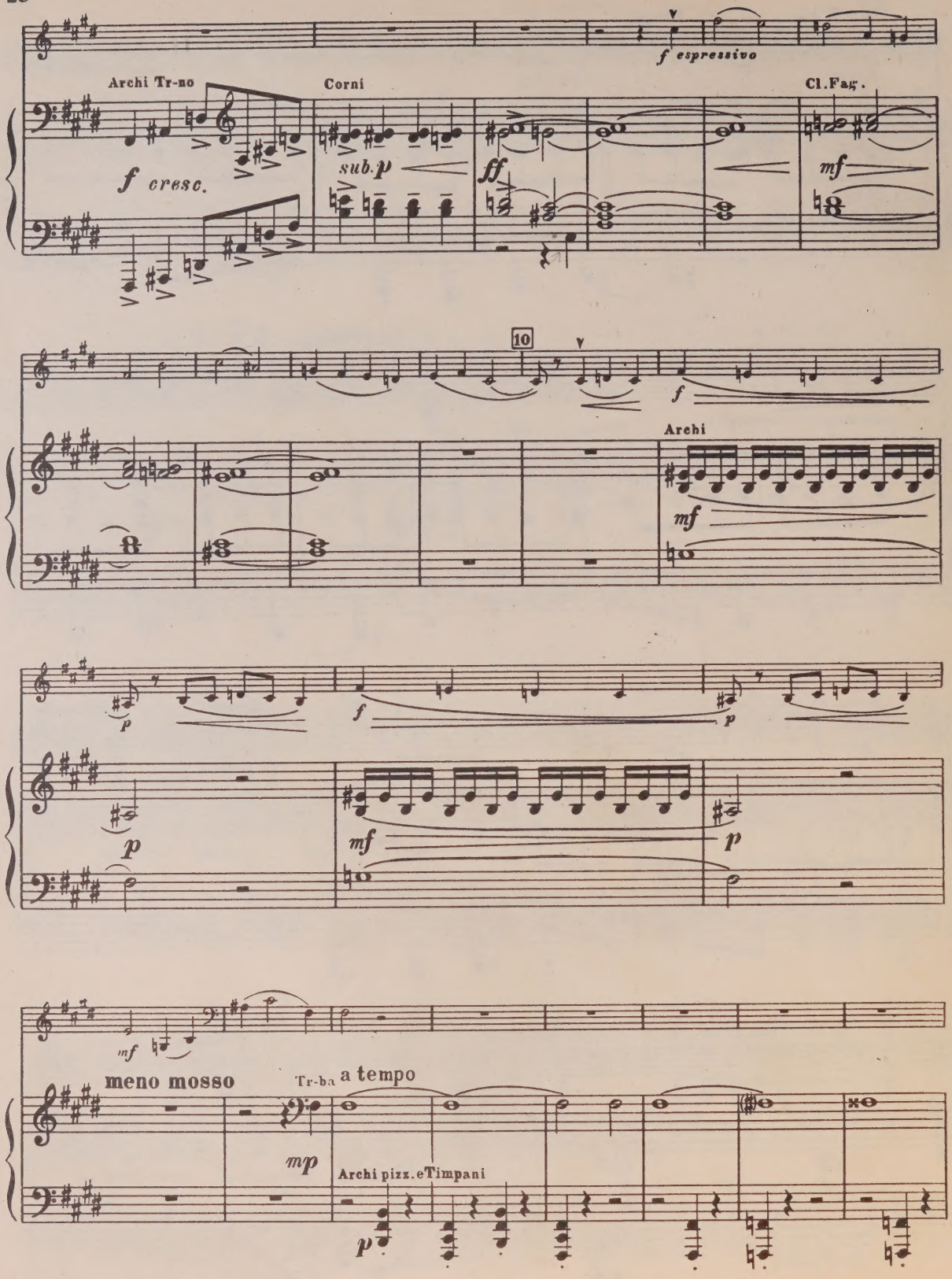

3
Vni I pizz.
V-le arco
Corni, Tr-ni e Tuba
Archi, Fg. a2
f

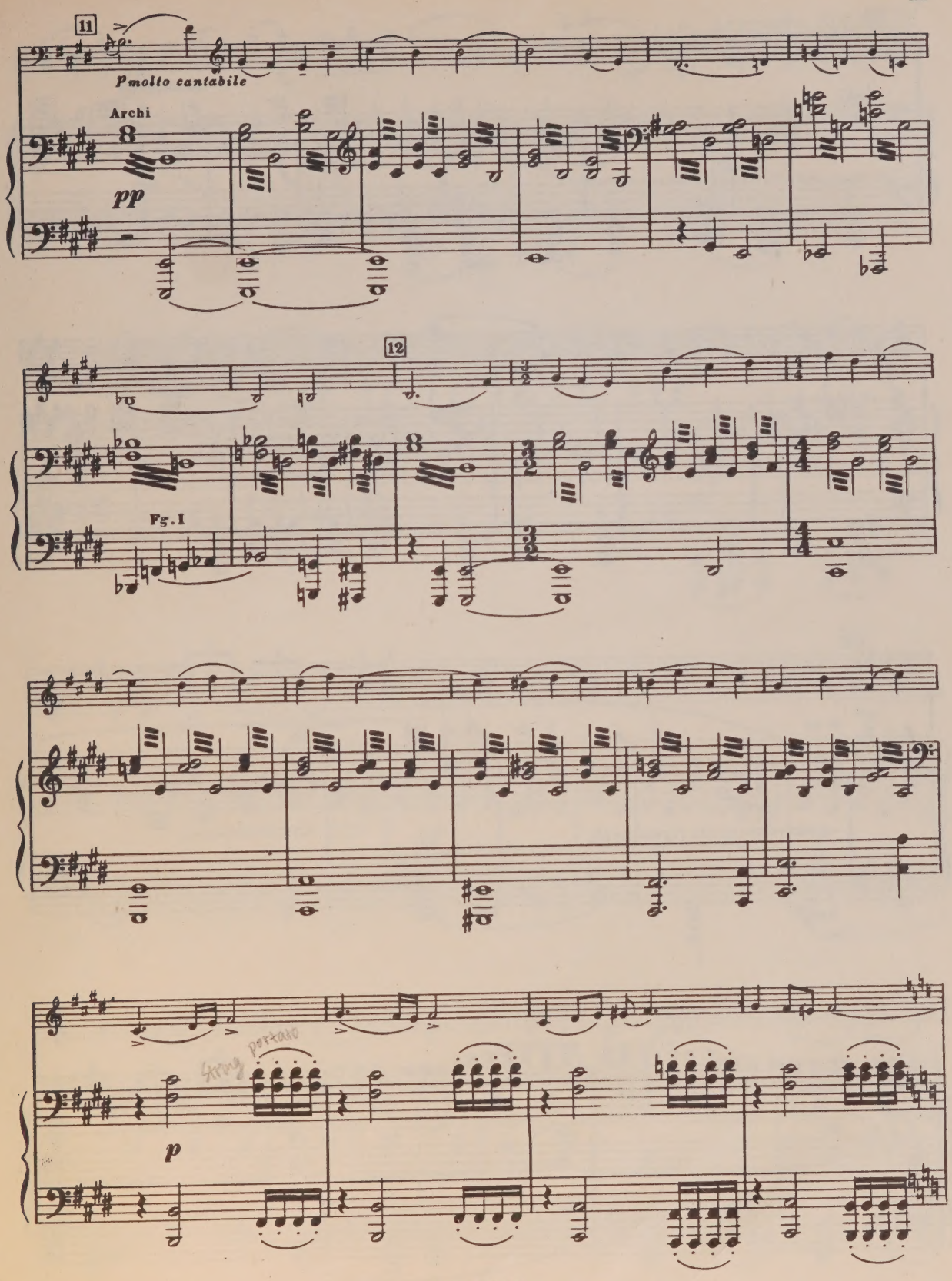

Archi
Celli, Bassi
f
4
Corni
mf
p
Archi
Ob. a2
f
Cl.

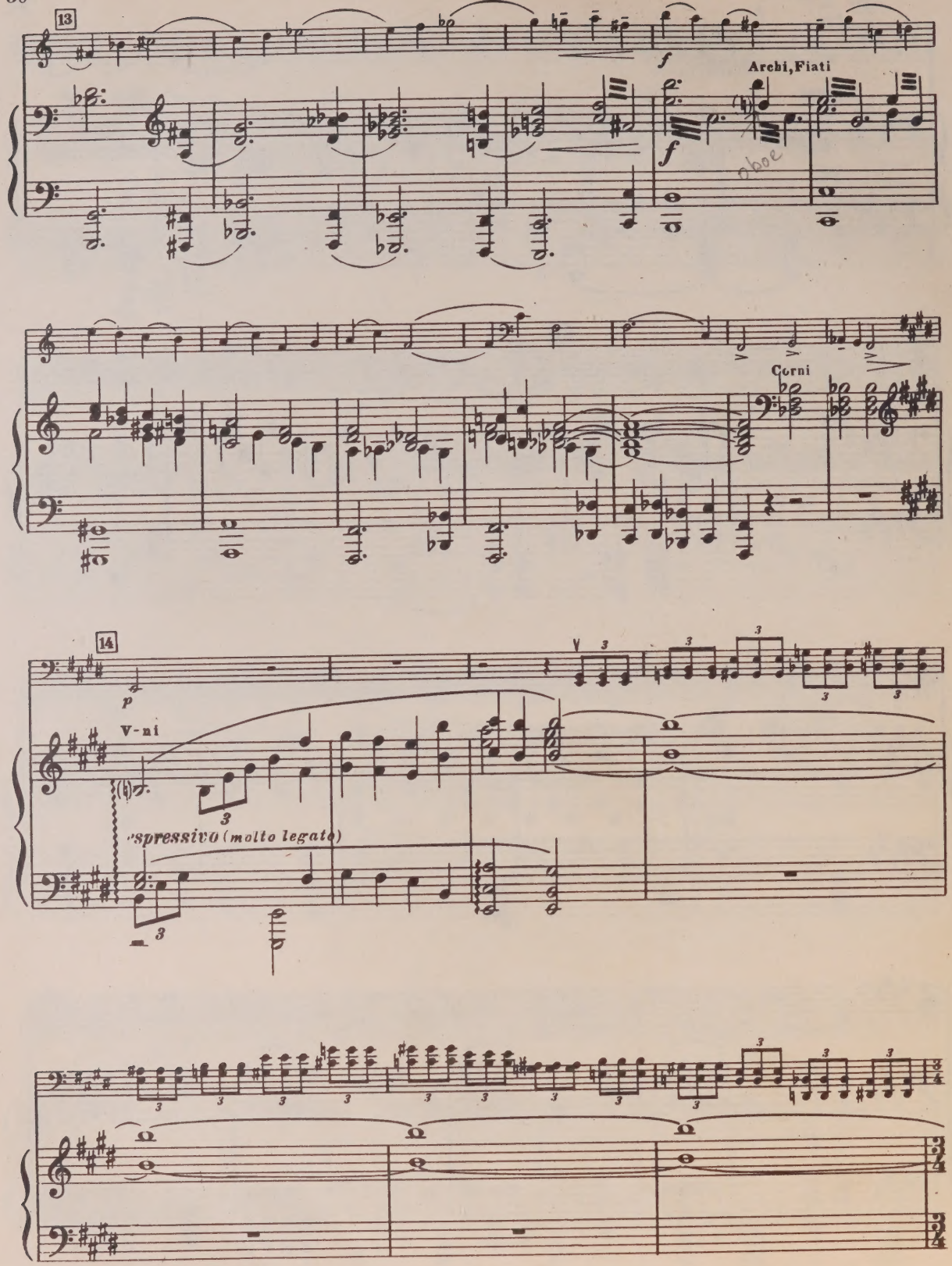

5
Fl. Cl.
V-le
p
V-ni pizz.
mp
Archi, Fg. a2
6
Archi arco
f
Fiati
Archi
f
Fiati
Archi
Fiati
Archi
Fiati
Archi
f

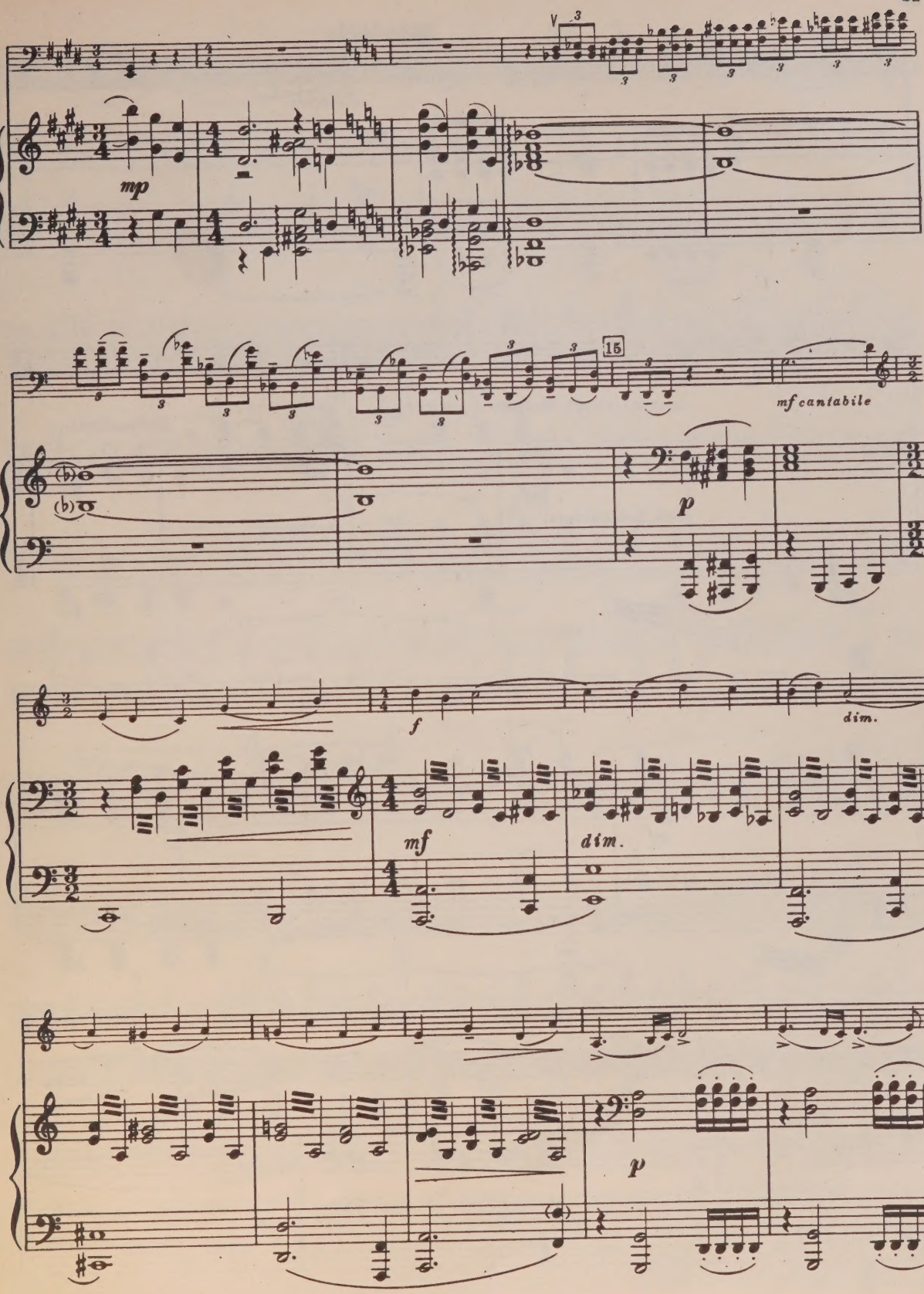

f con brio
mf
7
Ob.
mf Tr.-ba
Archi
3
5
5

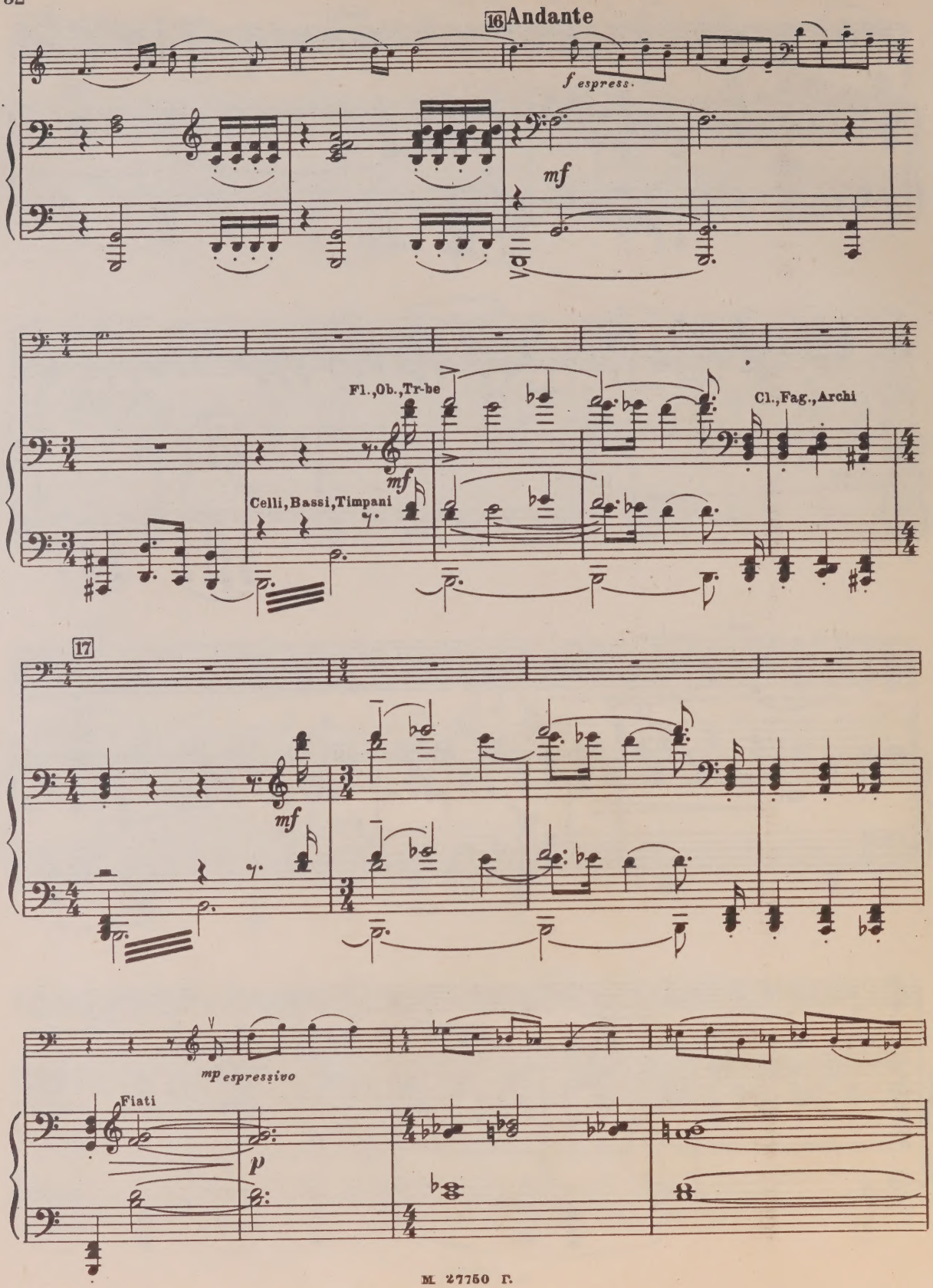

8
Archi
p Tr. ba
3
3
9
f
f
f

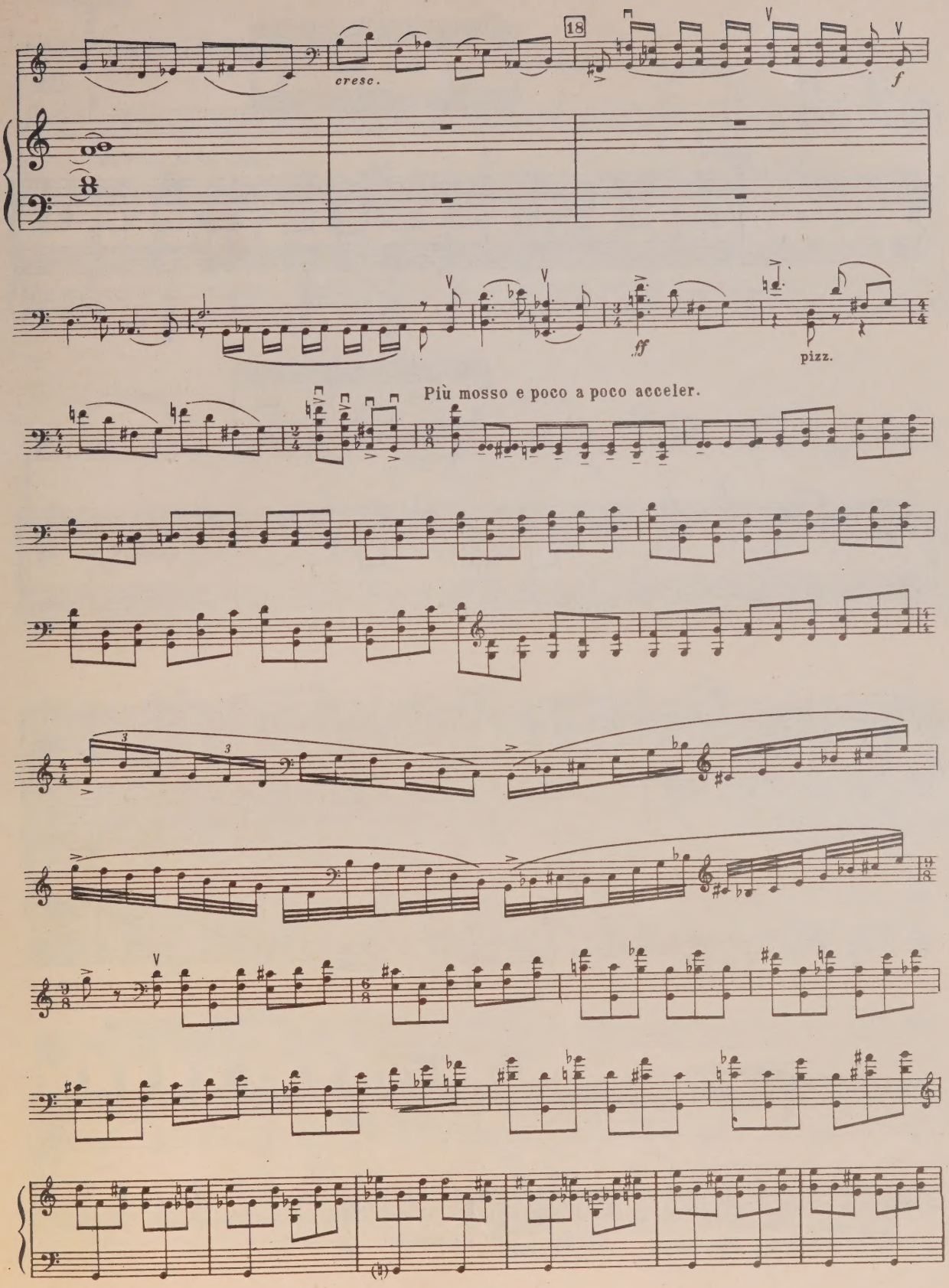

Archi Tr-ne
Corni
Cl.Fag.
f espressivo
f cresc.
sub.p
ff
mf
10
f
Archi
mf
p
f
p
p
mf
p
mf
meno mosso
Tr-ba
a tempo
mp
Archi pizz.eTimpani
p

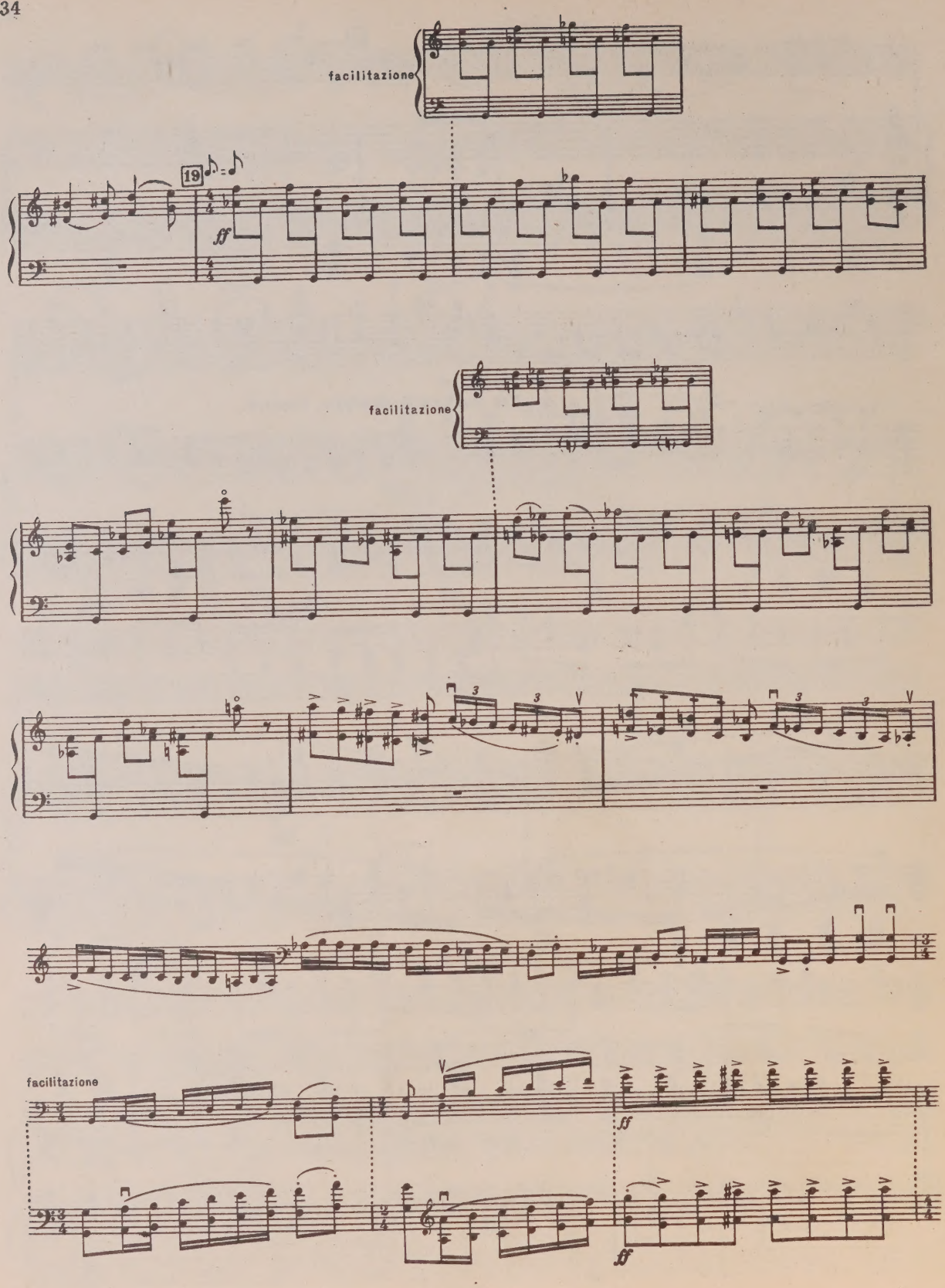

11
molto cantabile
Archi
pp
12
Fg. I
p

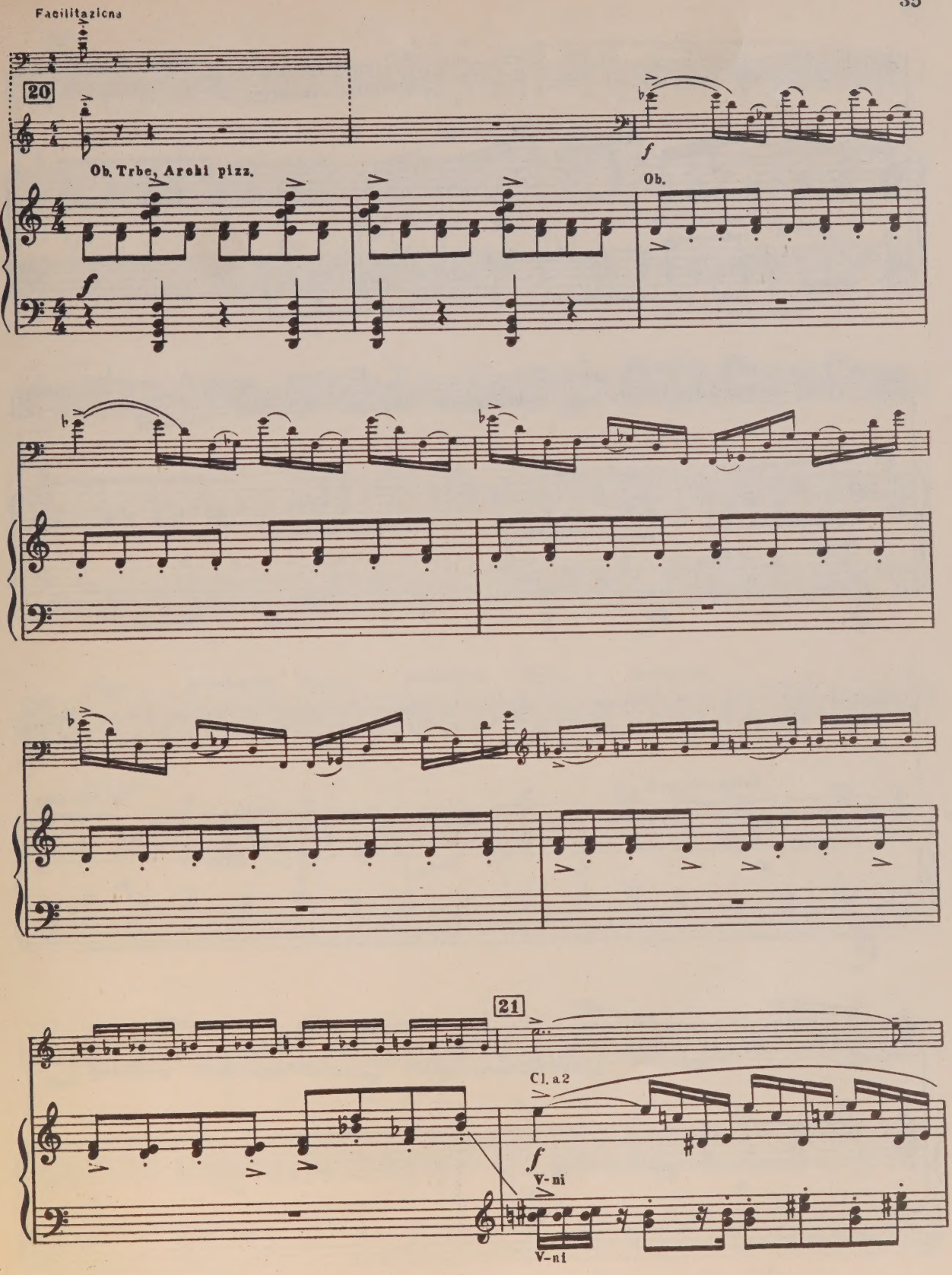

13
f
Archi, Fiati
f
oboe
Corni
14
p
V-ni
spressivo (molto legato)

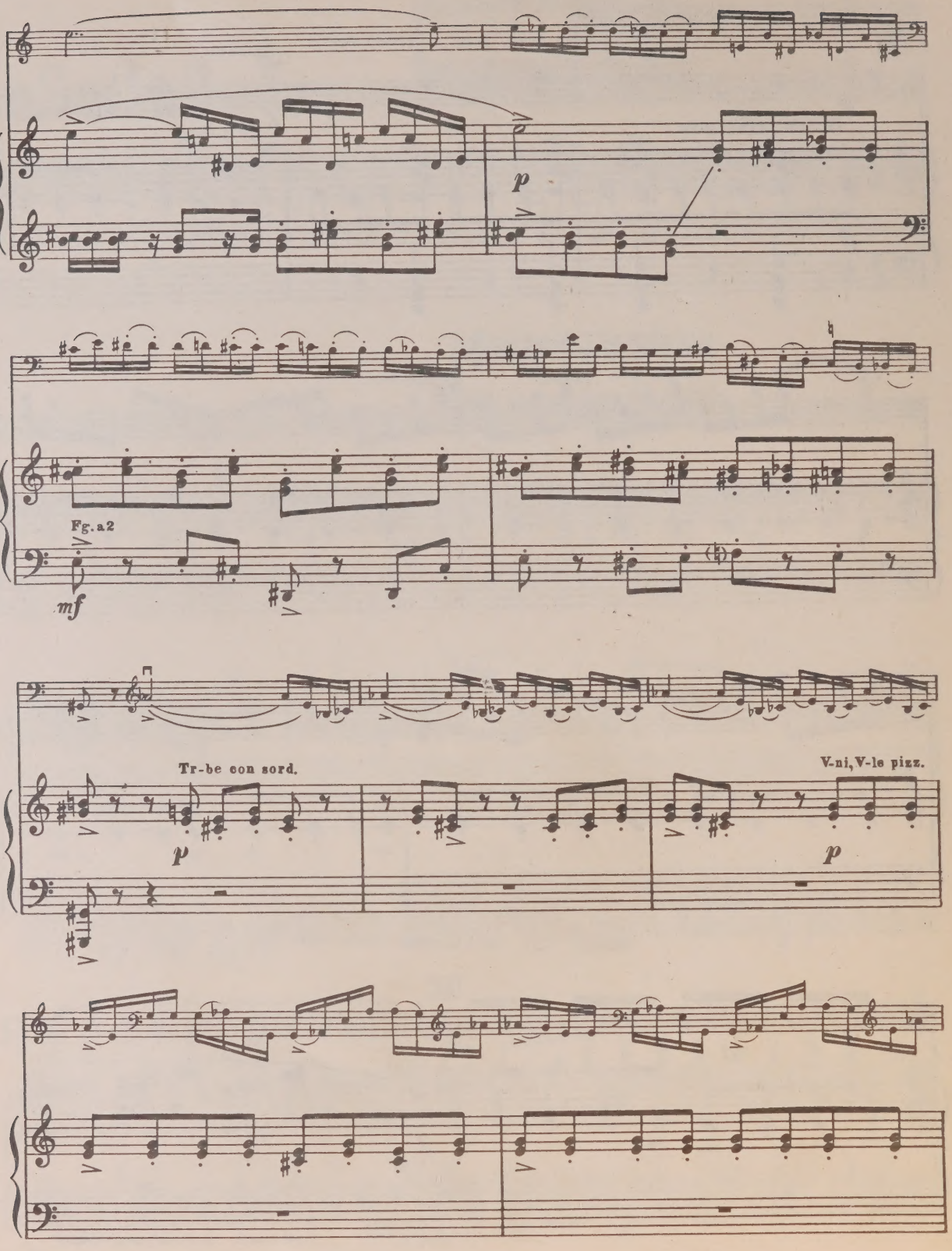

mp
15
mf cantabile
p
f
dim.
mf
dim.
p

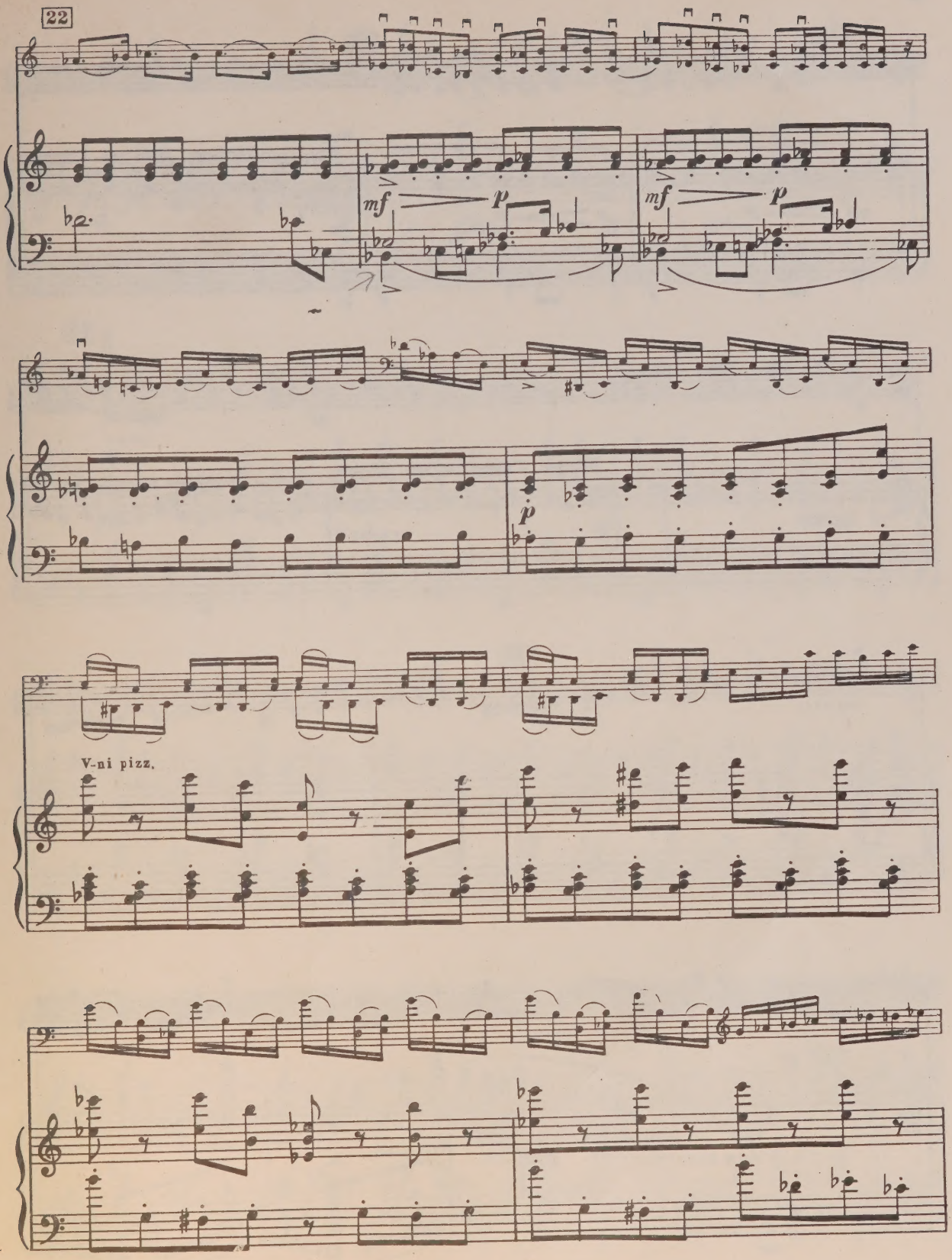

16 Andante
f espress.
mf
Fl.,Ob.,Tr-be
mf
Celli,Bassi,Timpani
Cl.,Fag.,Archi
17
mf
mp espressivo
Fiati
p

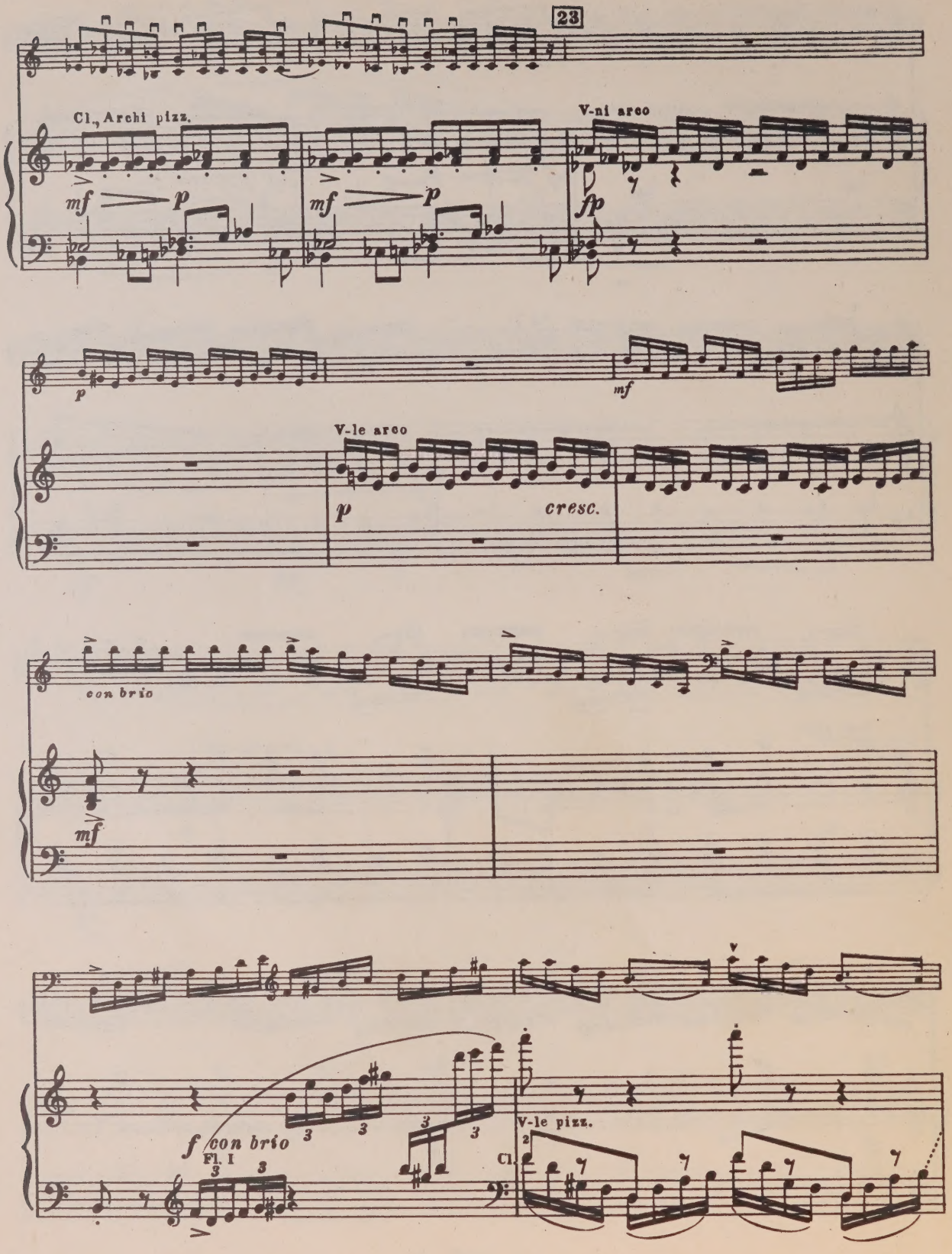

cresc.
18
f
ff
pizz.
Più mosso e poco a poco acceler.

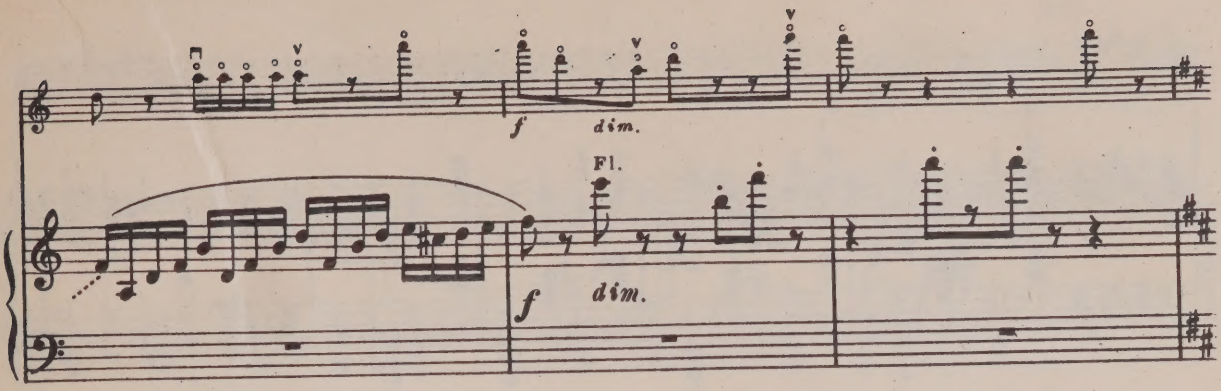

facilitazione
19
ff
facilitazione
facilitazione
ff
ff

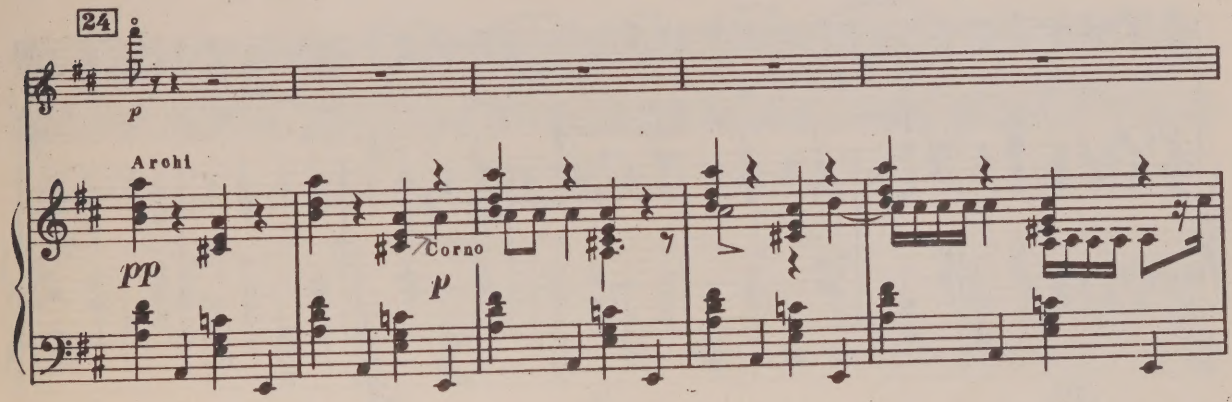

Facilitazione
20
Ob. Trbe. Archi pizz.
f
Ob.
21
Cl. a2
f
V-ni
V-ni

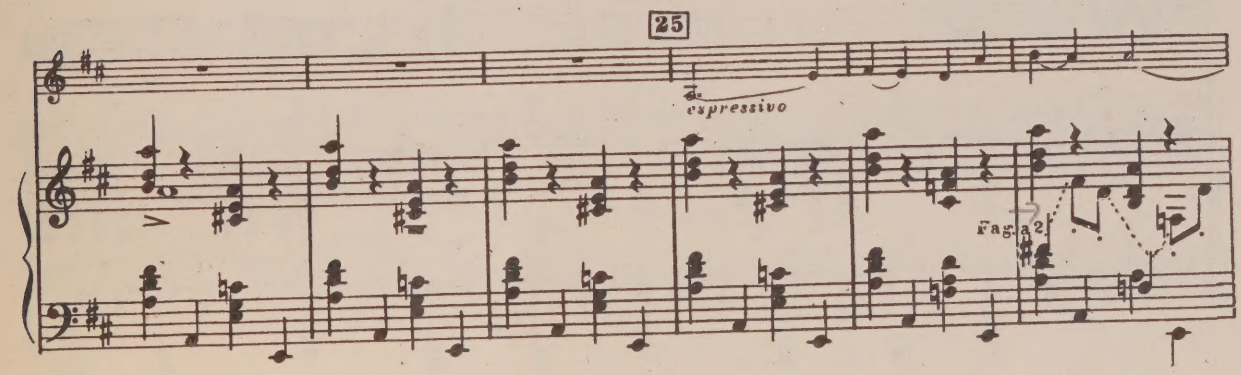

p
Fg. a2
mf
Tr-be con sord.
p
V-ni, V-le pizz.
p

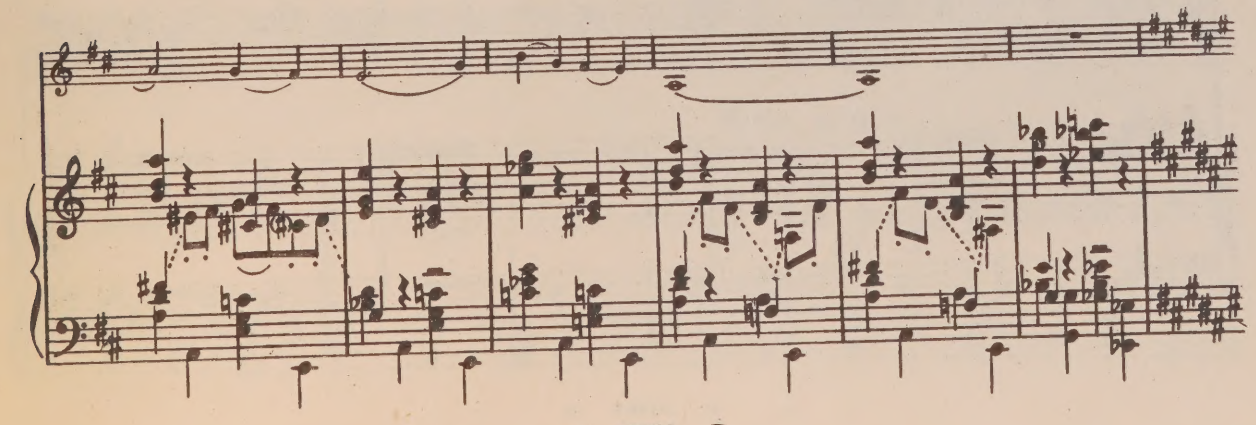

22
mf
p
mf
p
p
V-ni pizz.

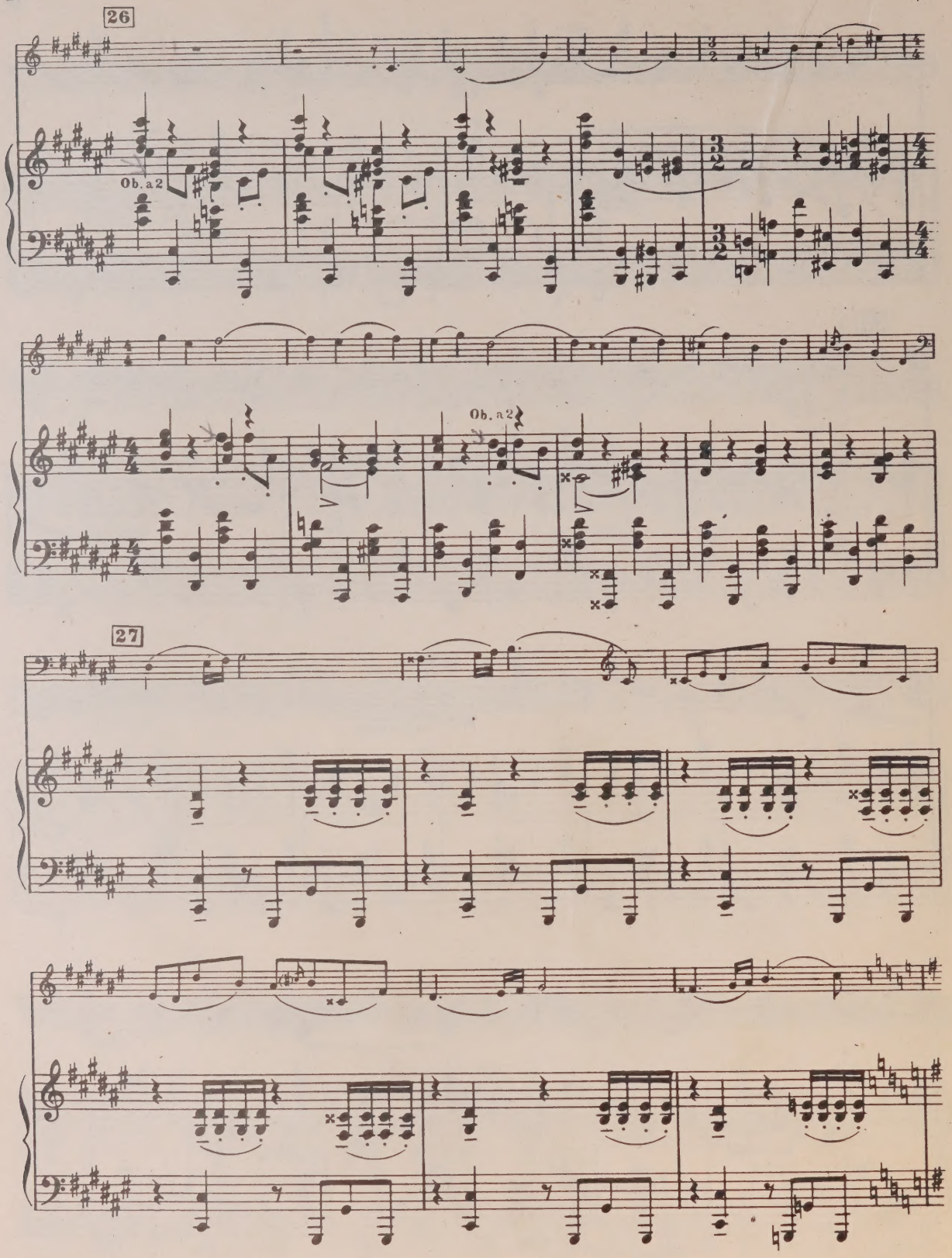

23
Cl., Archi pizz.
mf
p
mf
p
V-ni arco
fp
p
mf
V-le arco
p
cresc.
con brio
mf
f con brio
Fl. I
V-le pizz.
Cl.

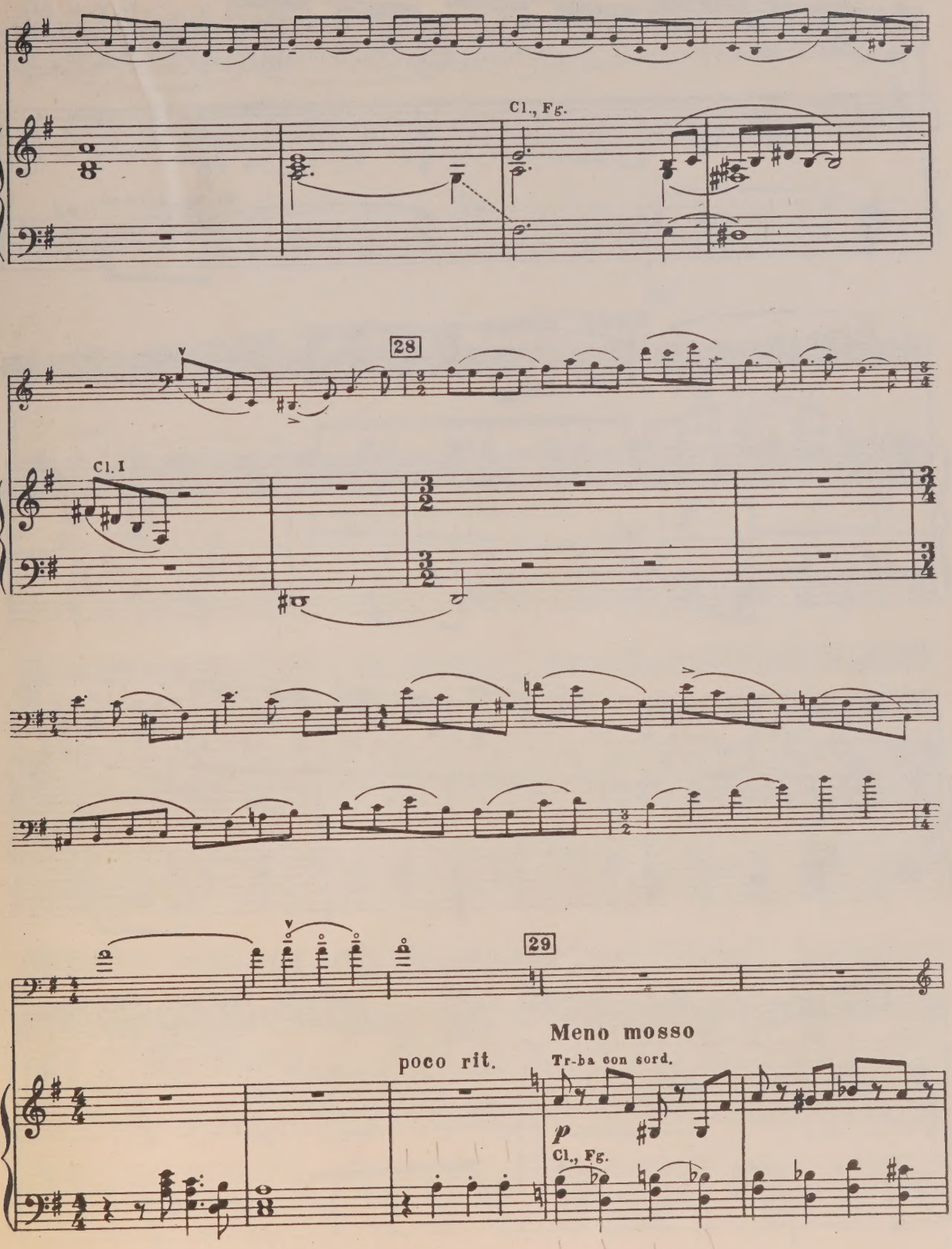

Fl.
f
dim.
f
dim.

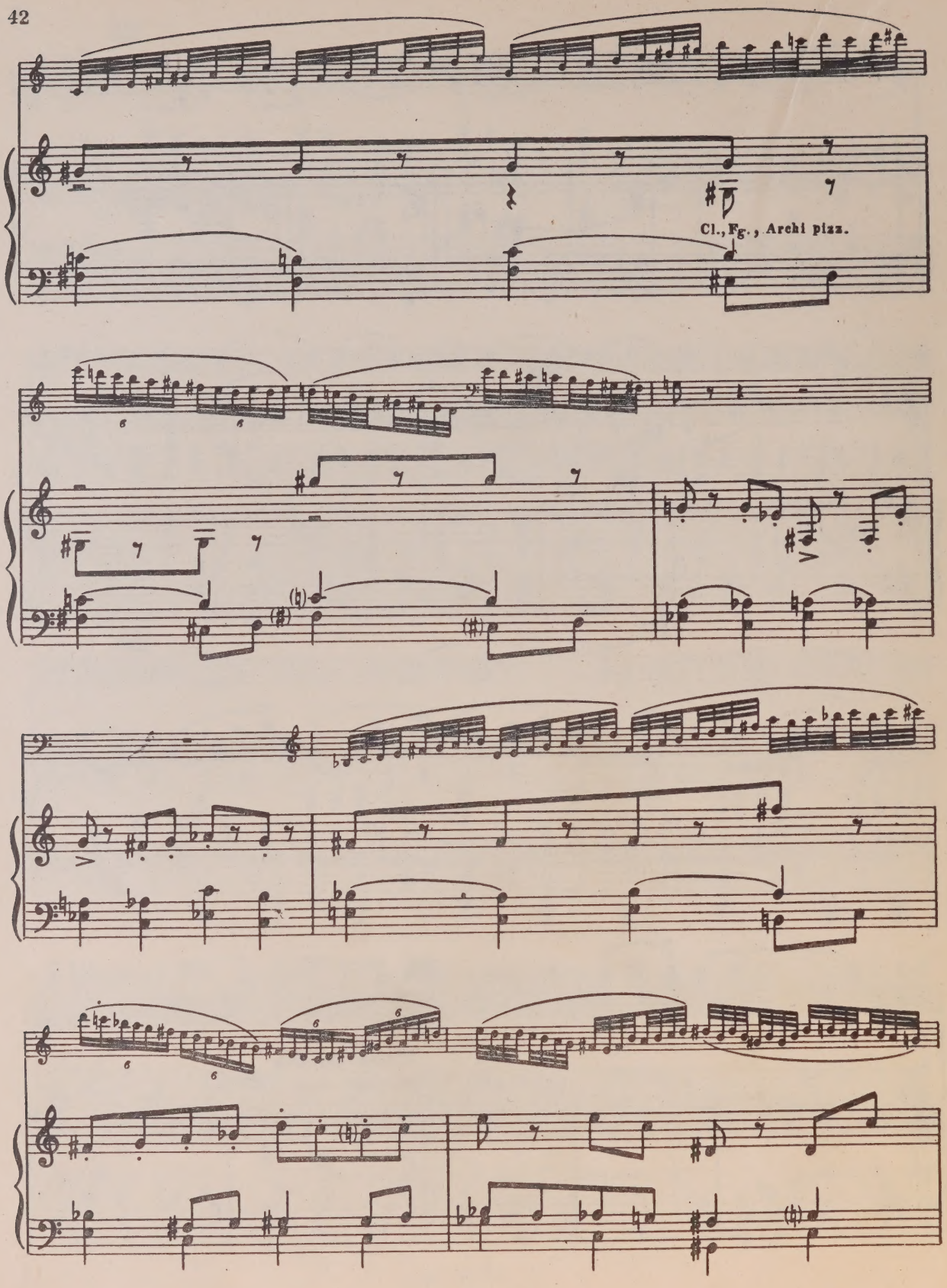

24
p
Archi
pp
Corno
p

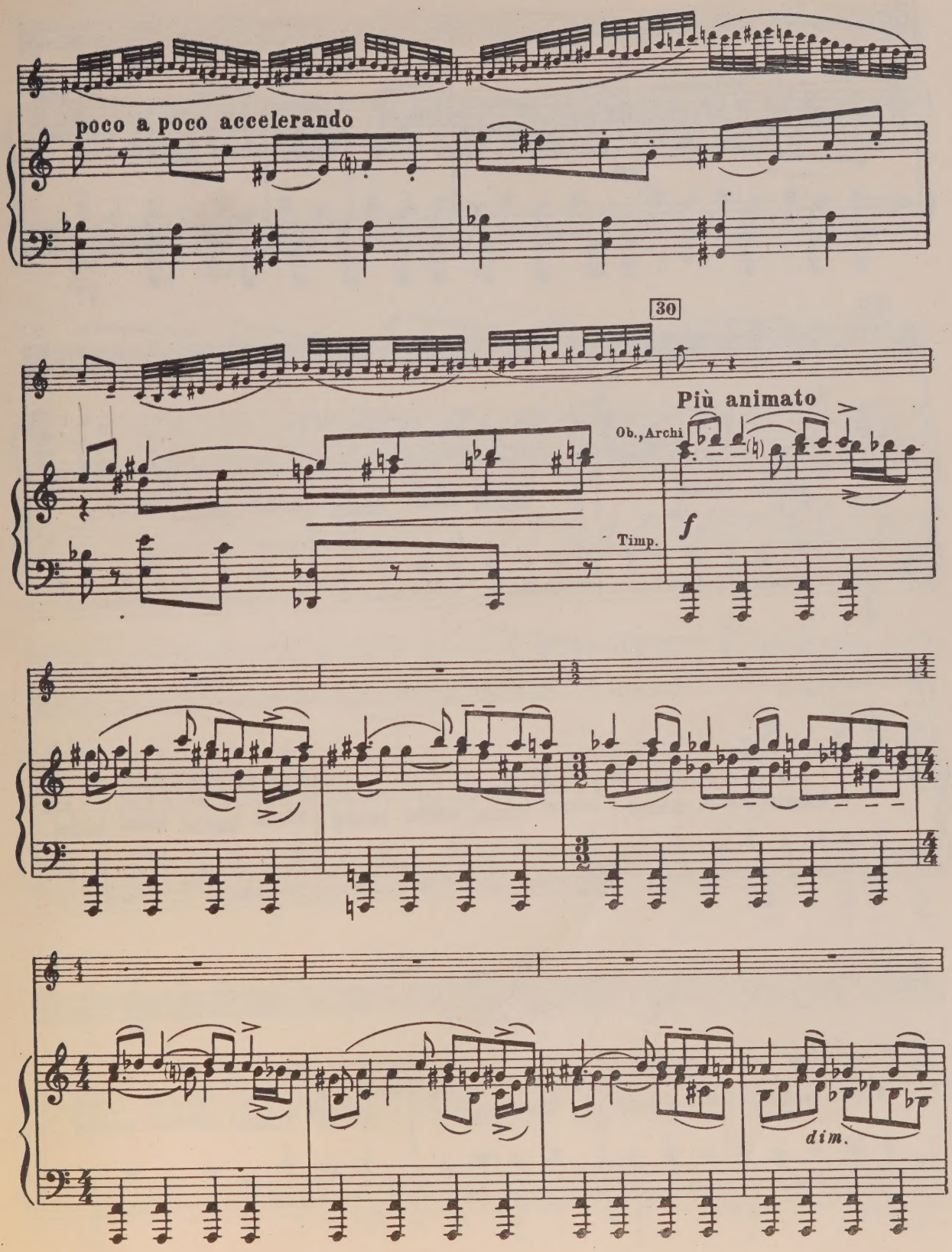

25
espressivo
Fag. a 2.

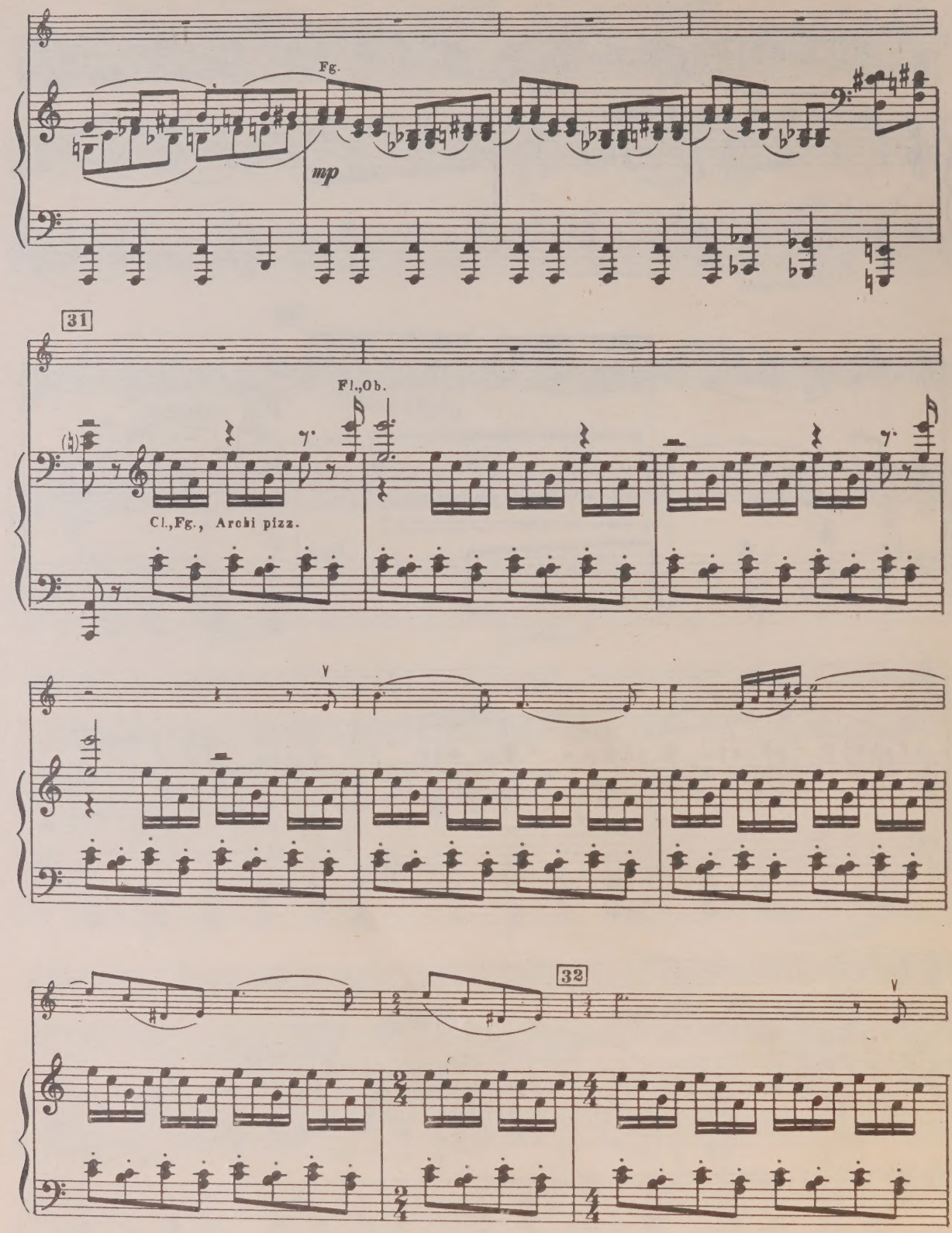


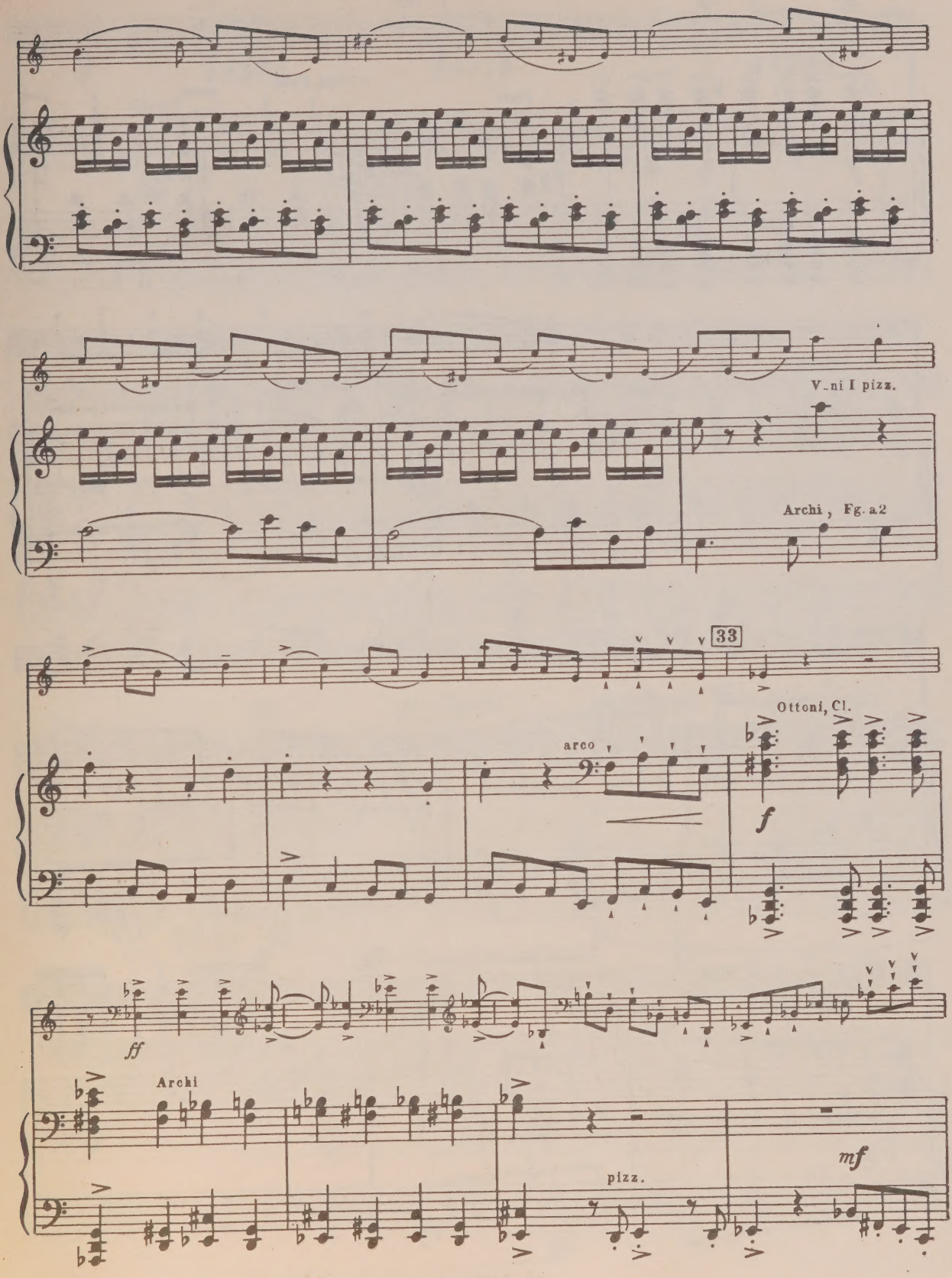

26
Ob. a2
Ob. a2
27

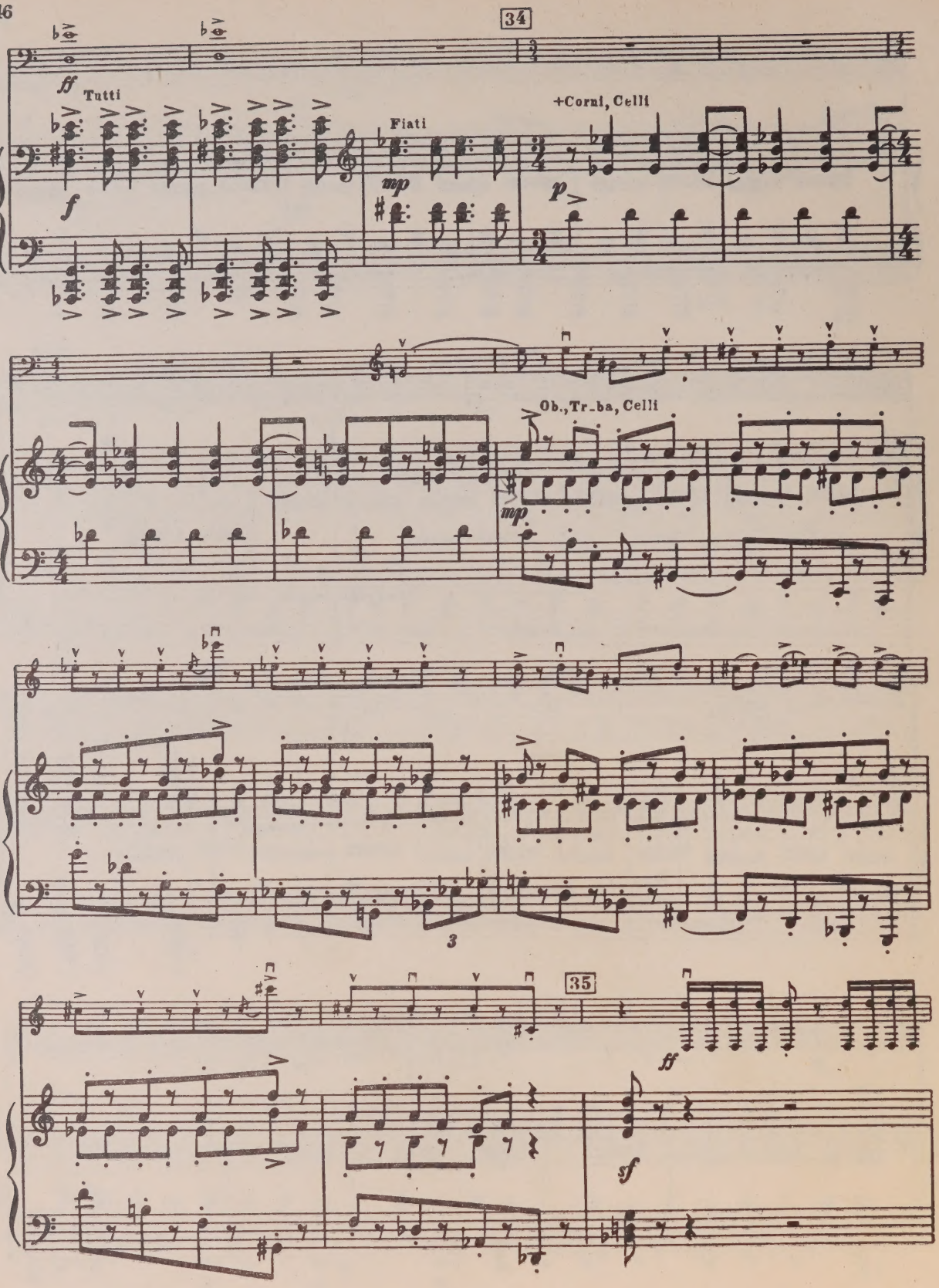

Cl., Fg.
28
Cl. I
29
Meno mosso
poco rit.
Tr-ba con sord.
p
Cl., Fg.

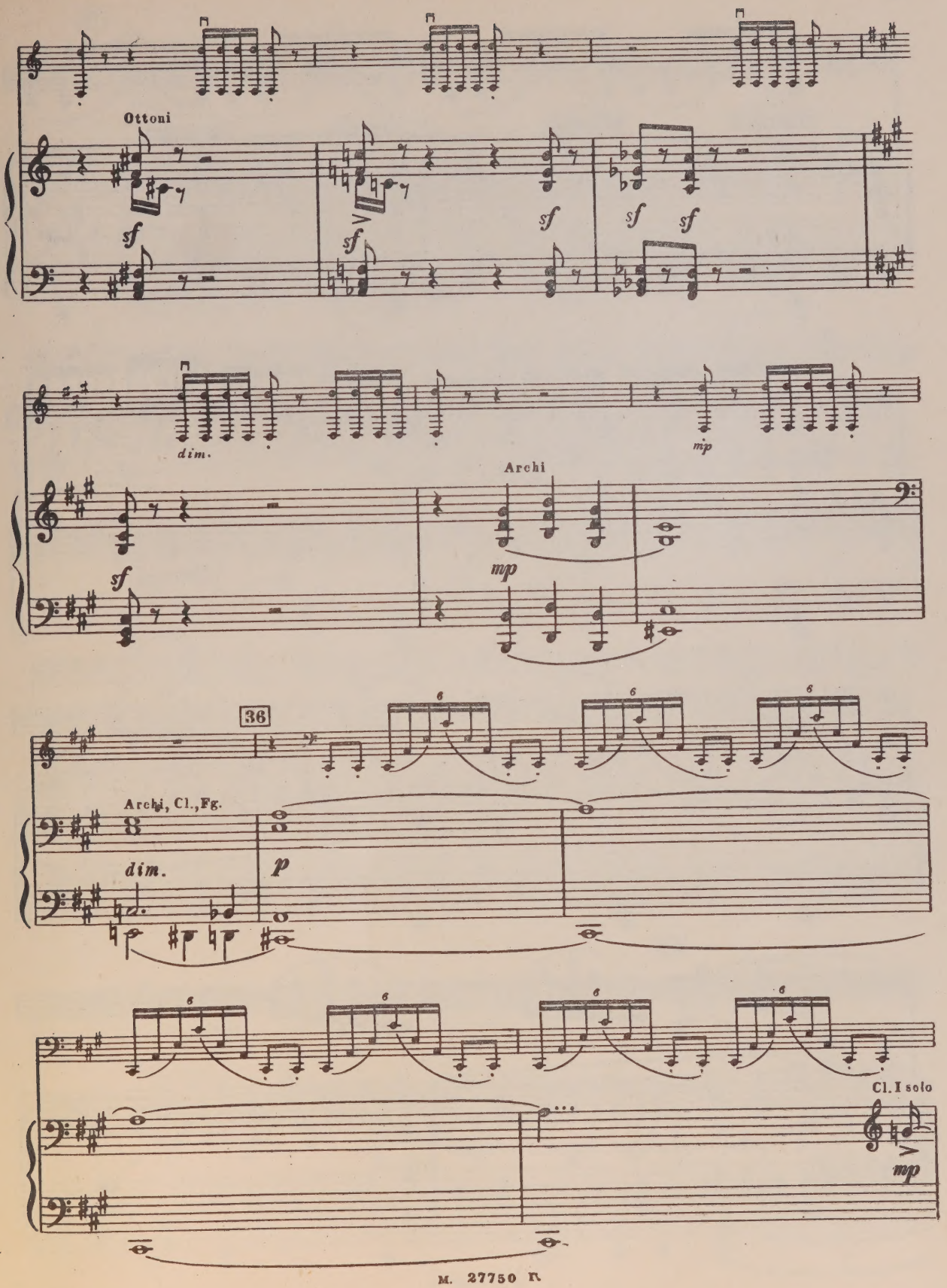

Cl., Fg., Archi pizz.

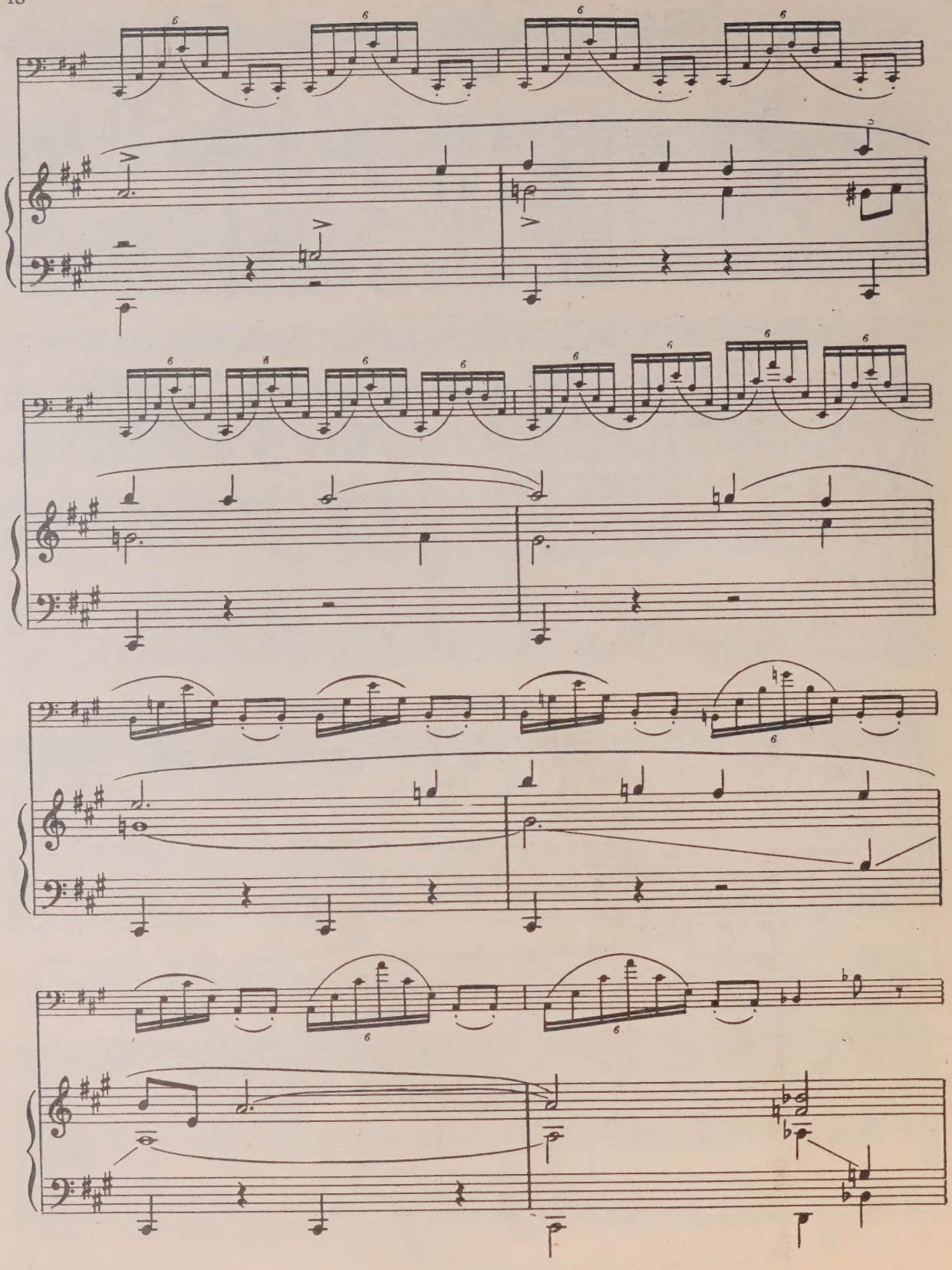

poco a poco accelerando
30
Più animato
Ob., Archi
Timp.
f
dim.

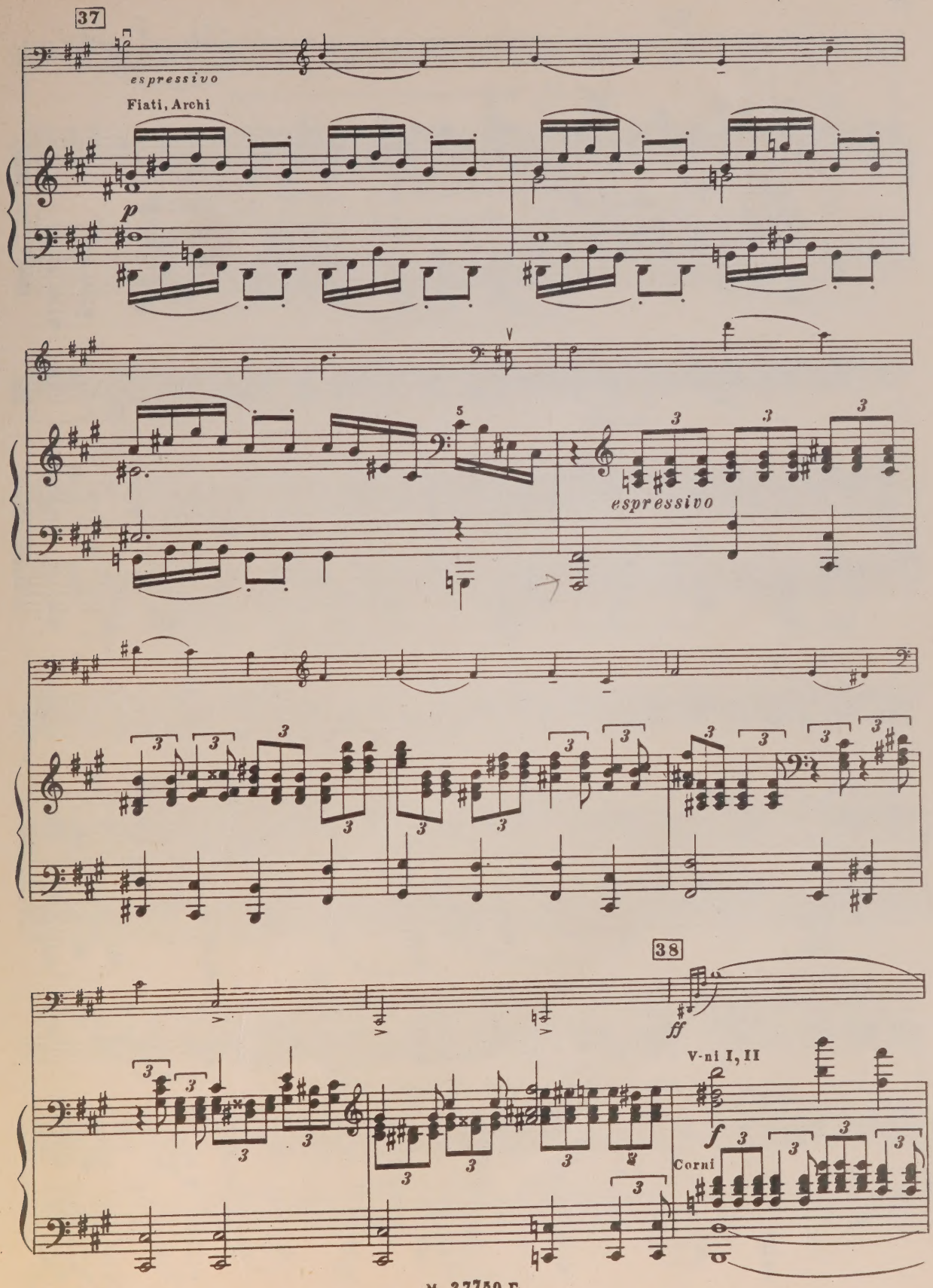

Fg.
mp
31
Fl.,Ob.
Cl.,Fg., Archi pizz.
32


V.ni I pizz.
Archi, Fg. a2
33
Ottoni, Cl.
arco
f
ff
Archi
pizz.
mf

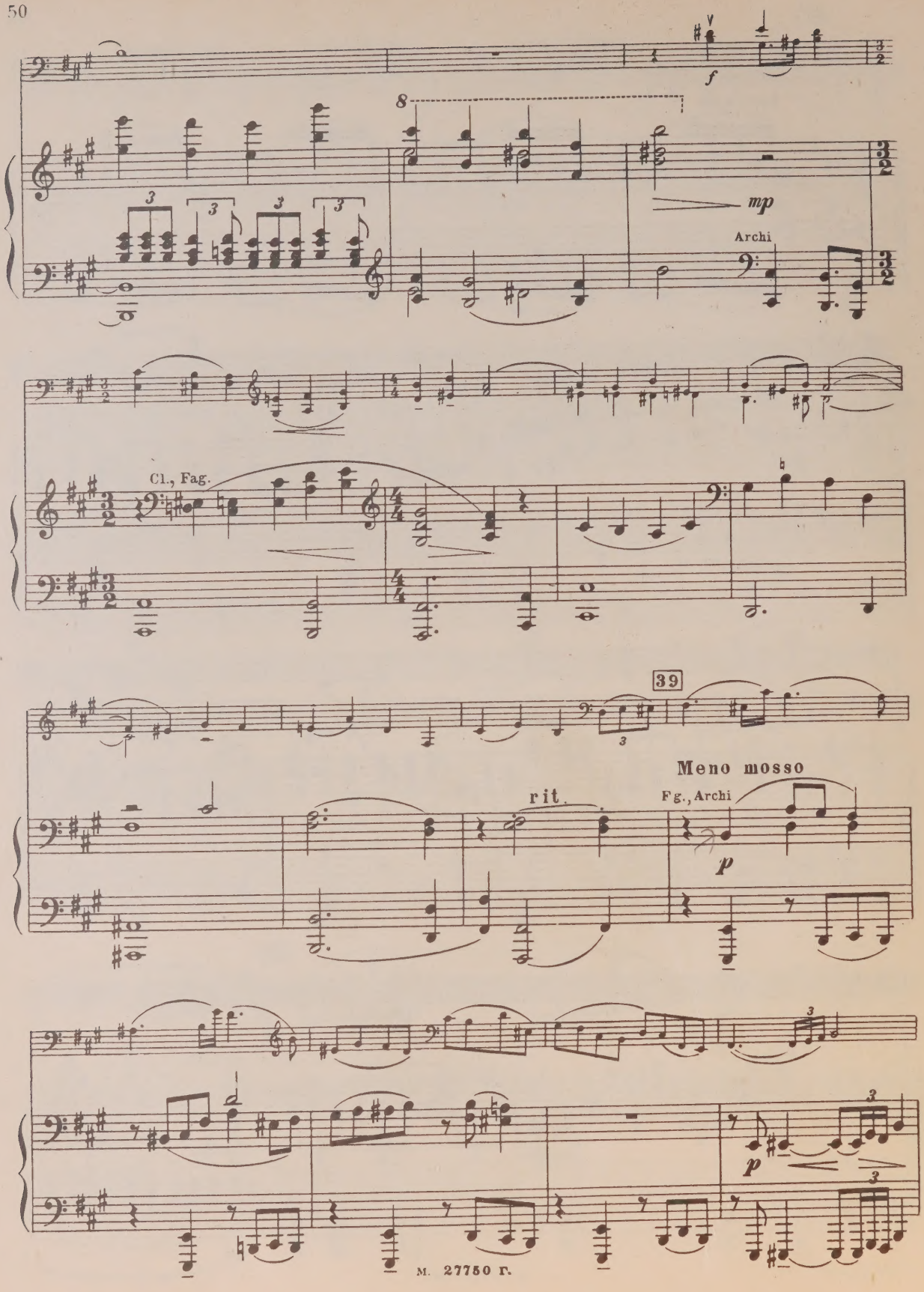

34
ff
Tutti
f
Fiati
mp
+Corni, Celli
p
Ob., Tr-ba, Celli
mp
3
35
ff
sf

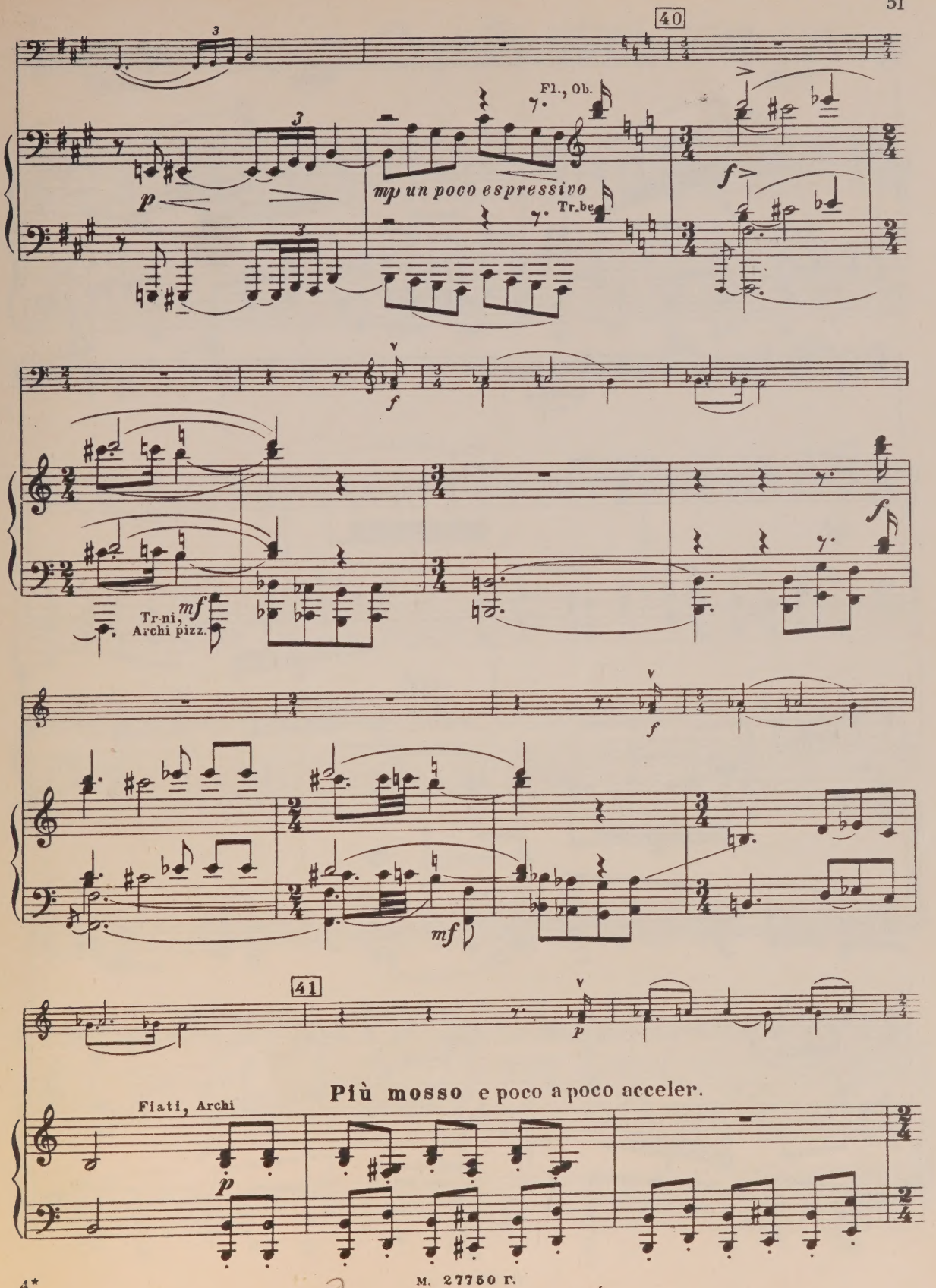

Ottoni
sf
sf
sf
sf
sf
dim.
mp
Archi
sf
mp
36
Archi, Cl., Fg.
dim.
p
Cl. I solo
mp



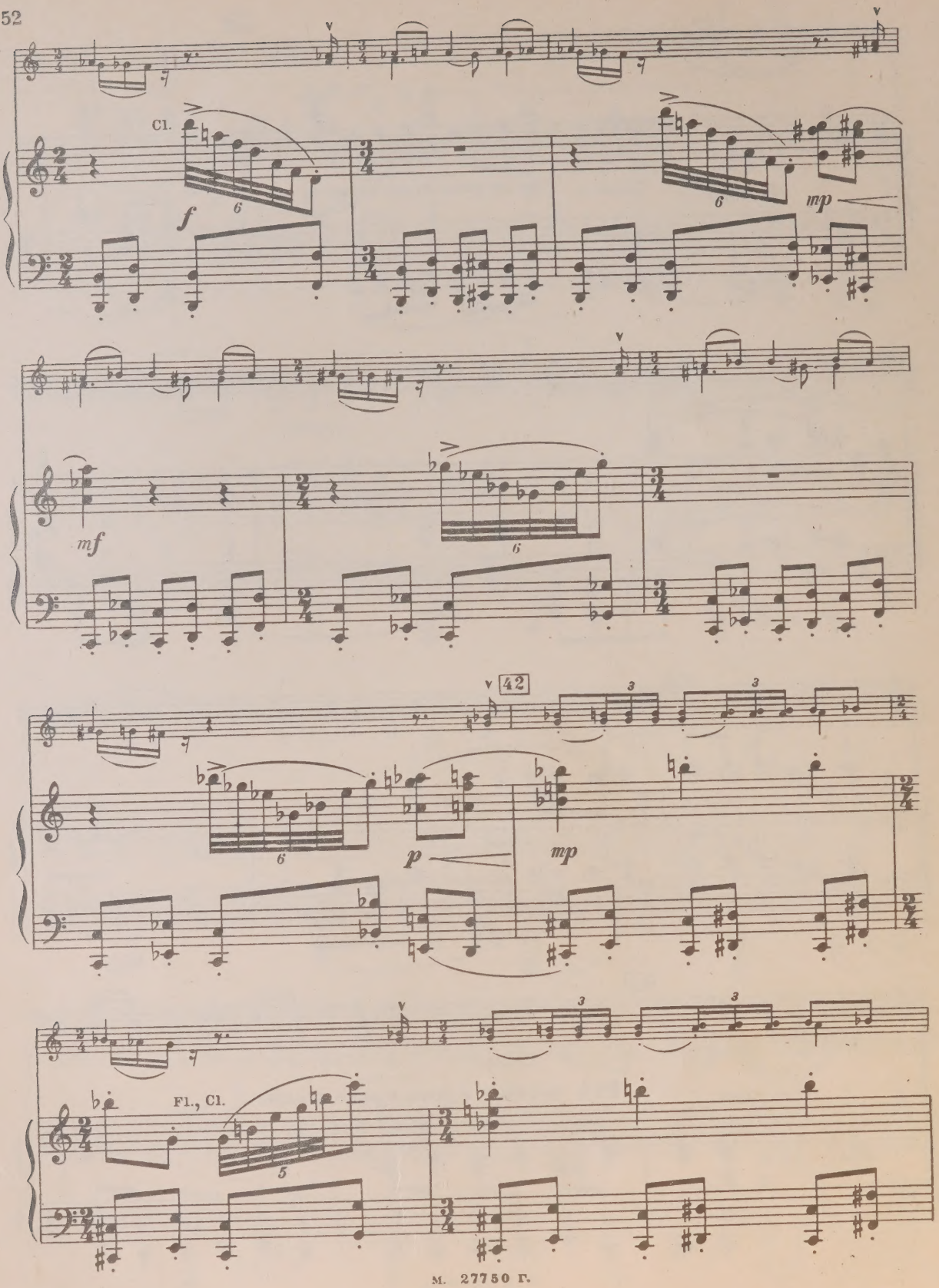


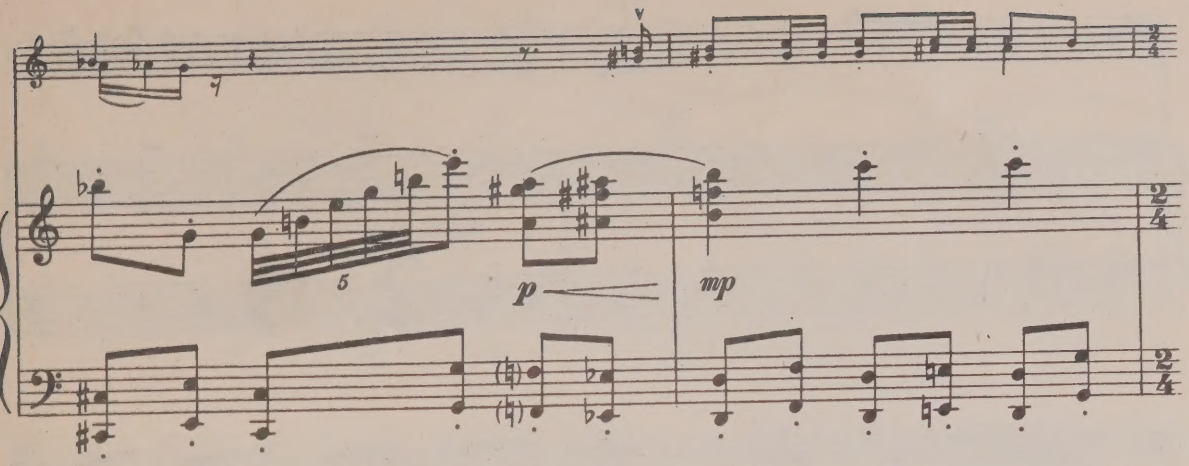
М. 27750 г.

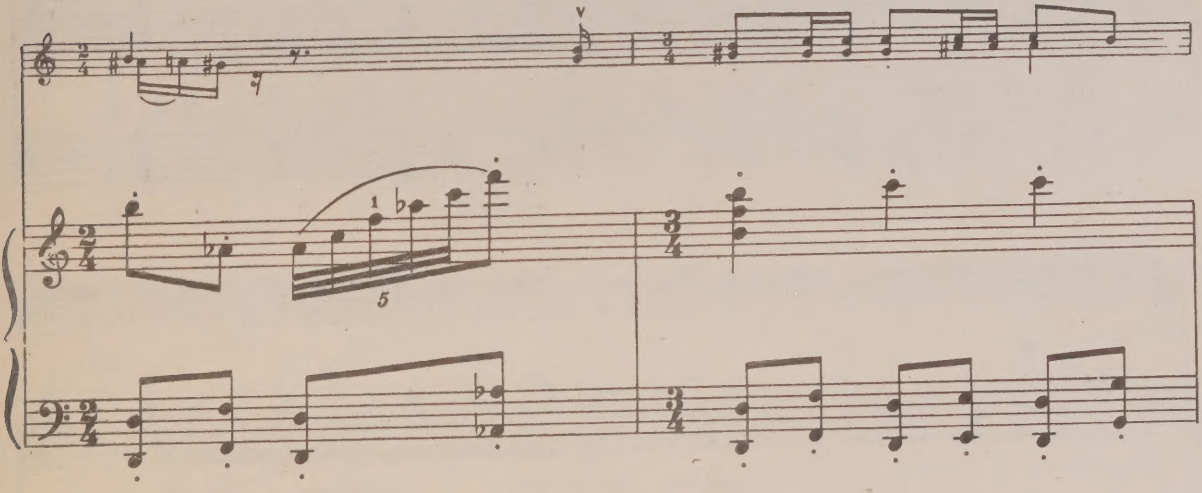

f
mp
Archi
Cl., Fag.
39
Meno mosso
Fg., Archi
rit.
p
p

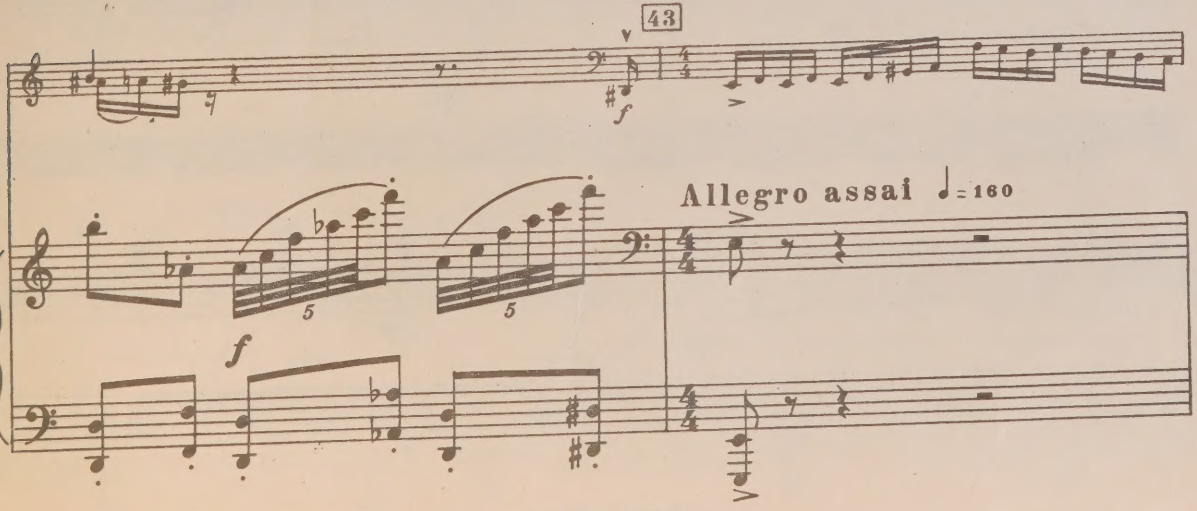

40
Fl., Ob.
mp un poco espressivo
Tr.be.
Tr-ni,
Archi pizz.
41
Più mosso e poco a poco acceler.
Fiati, Archi

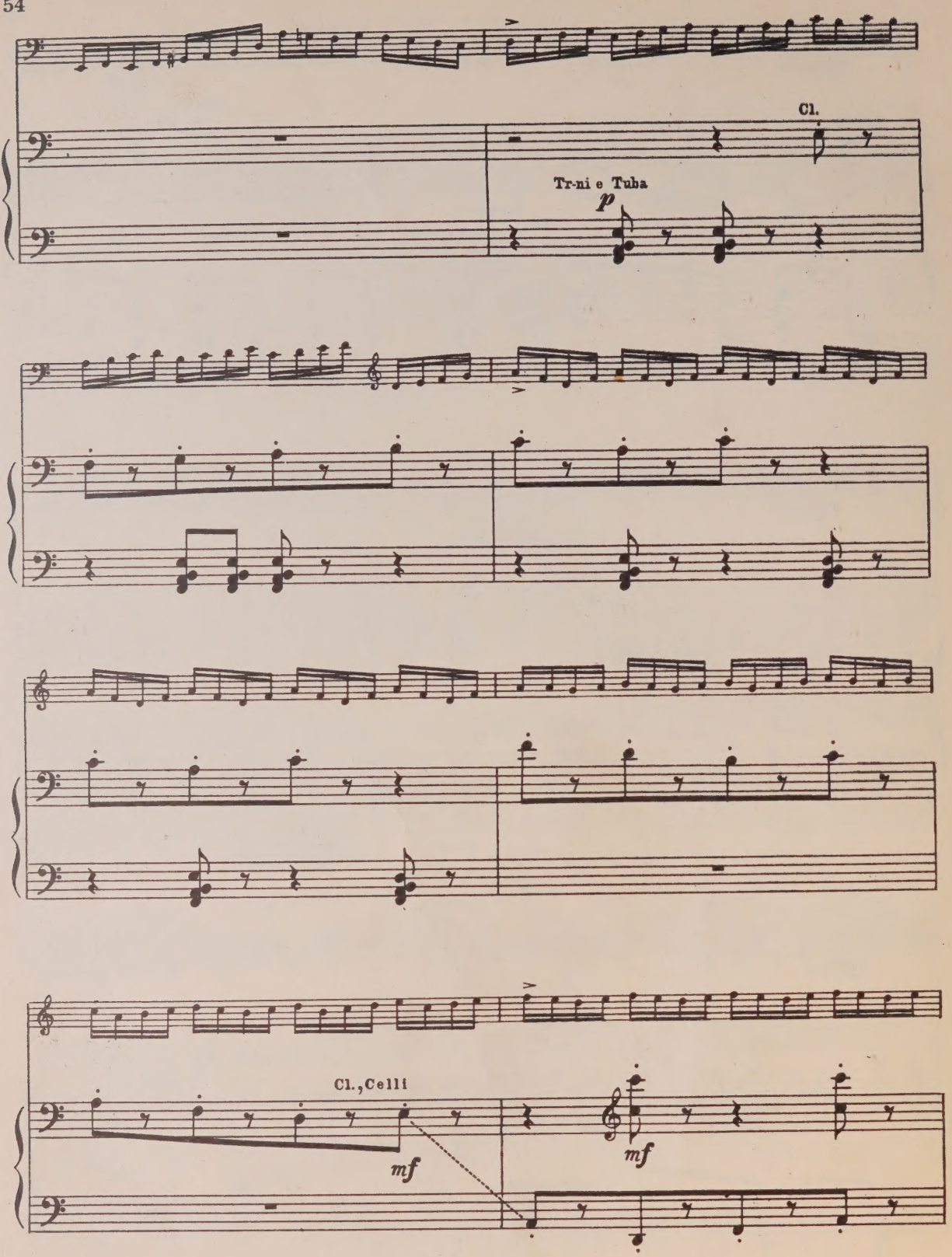
М. 27750 Г.

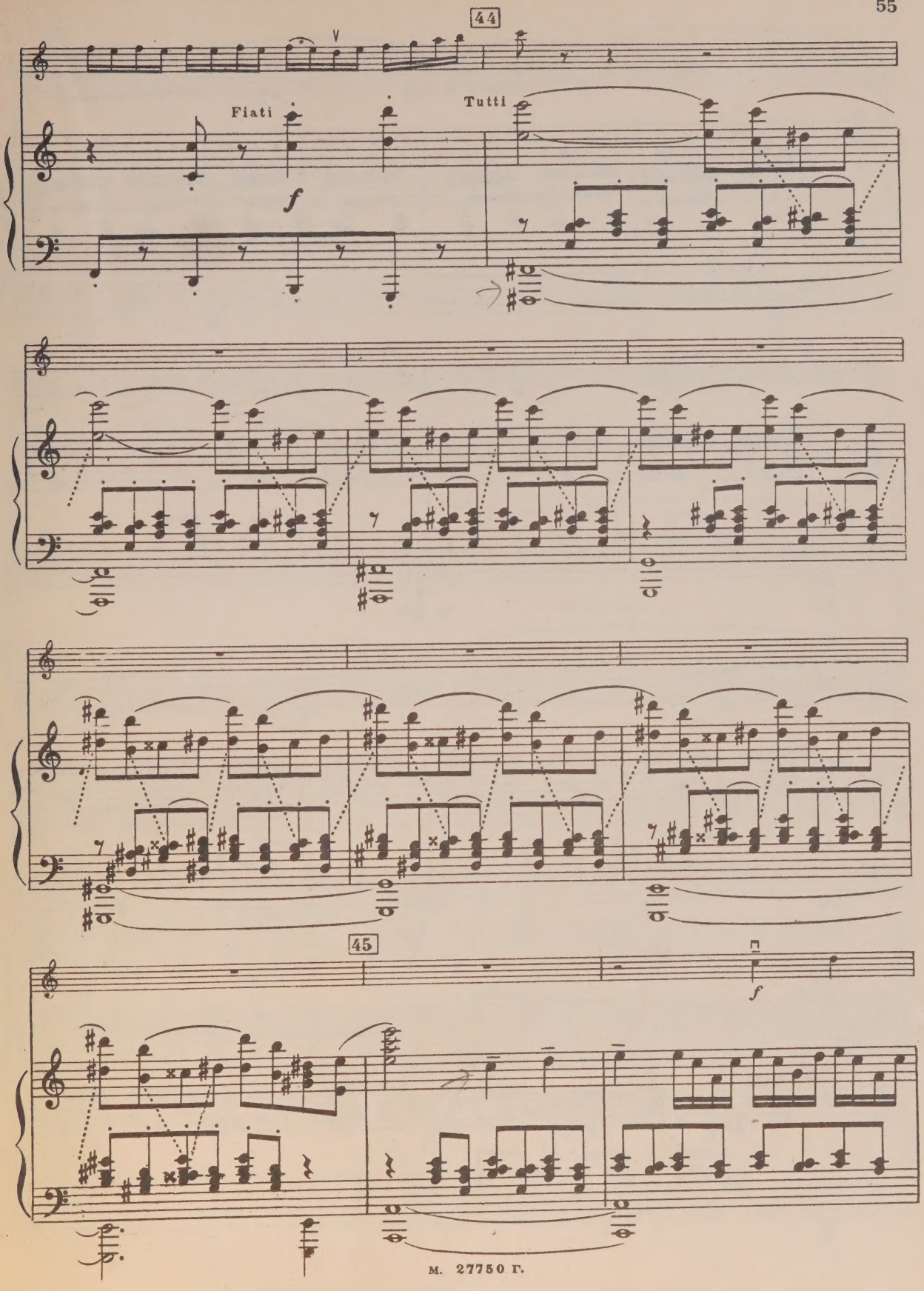

Cl.
f
mp
mf
42
p
mp
Fl., Cl.

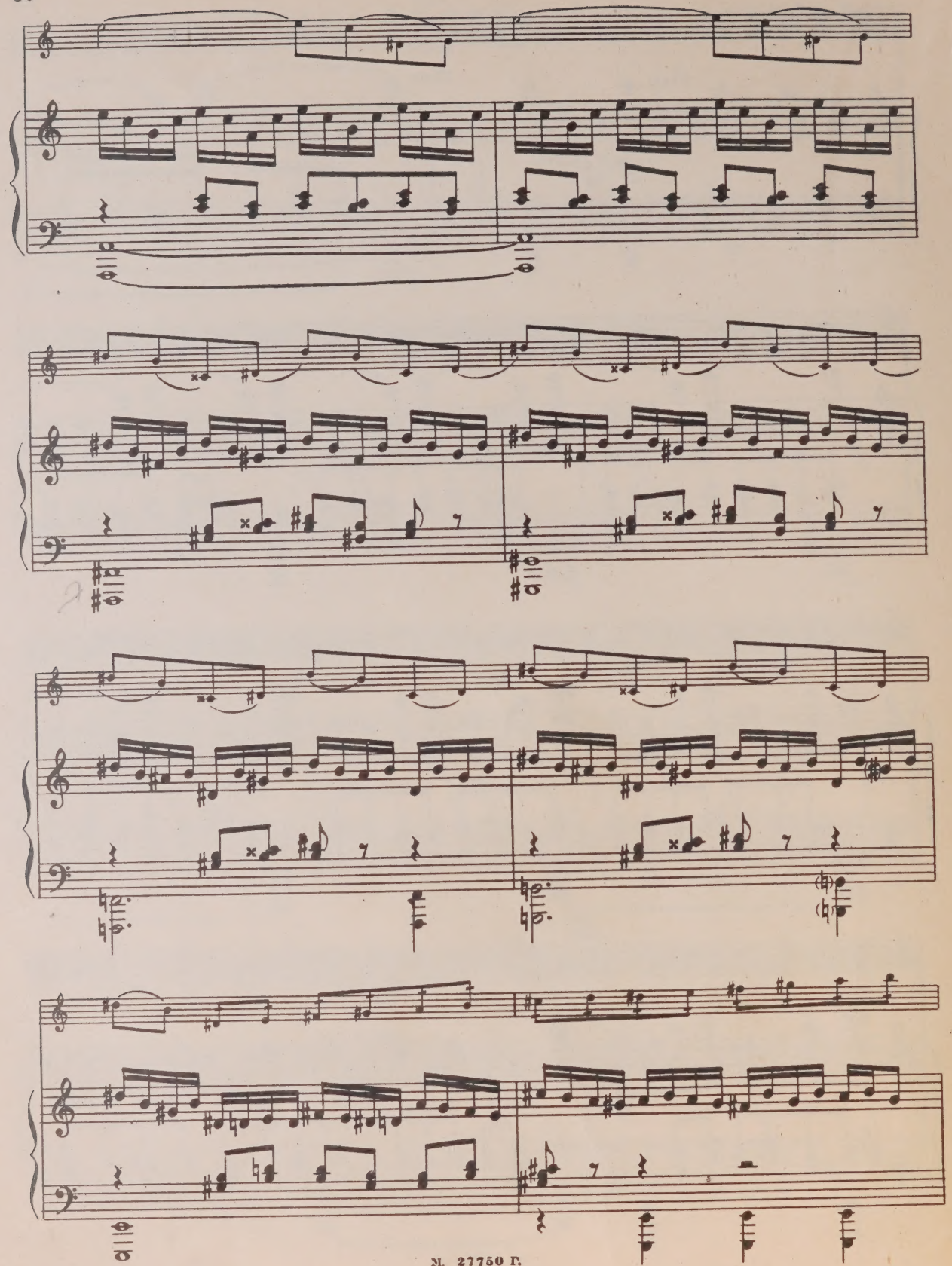

p
mp

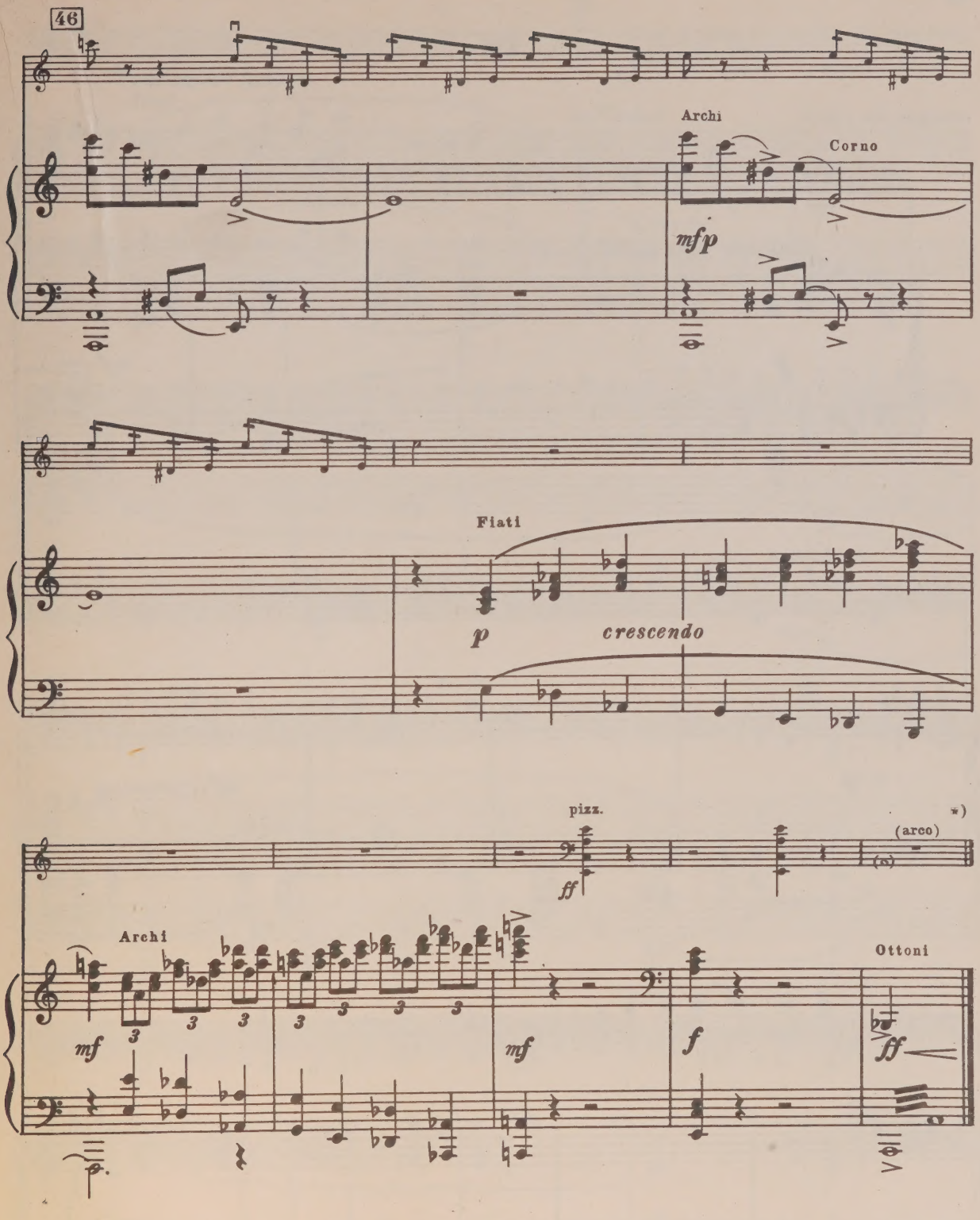



43
f
Allegro assai ♩= 160
f


Cl.
Tr-ni e Tuba
p
Cl., Celli
mf
mf


44
Fiati
Tutti
f
45
f

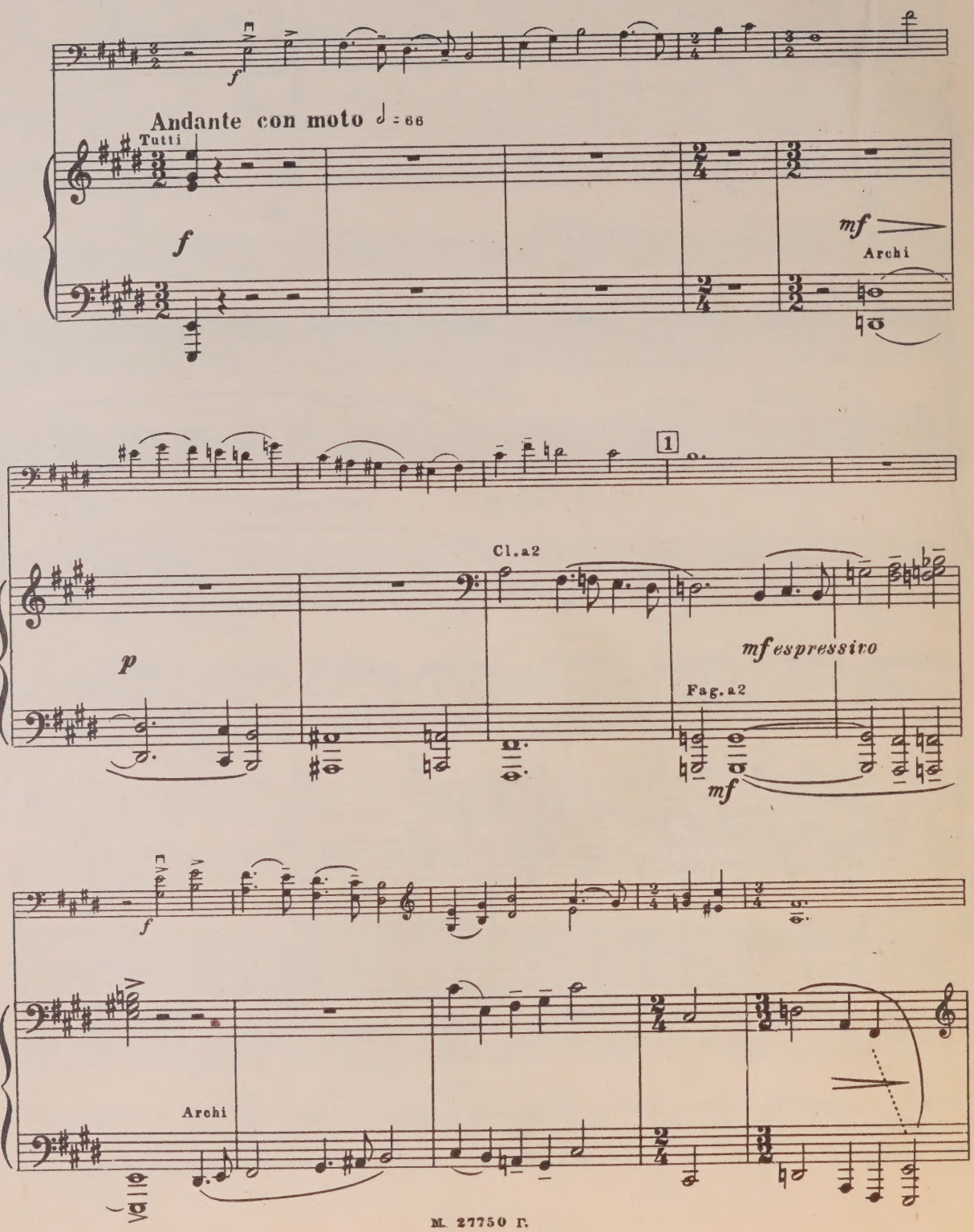


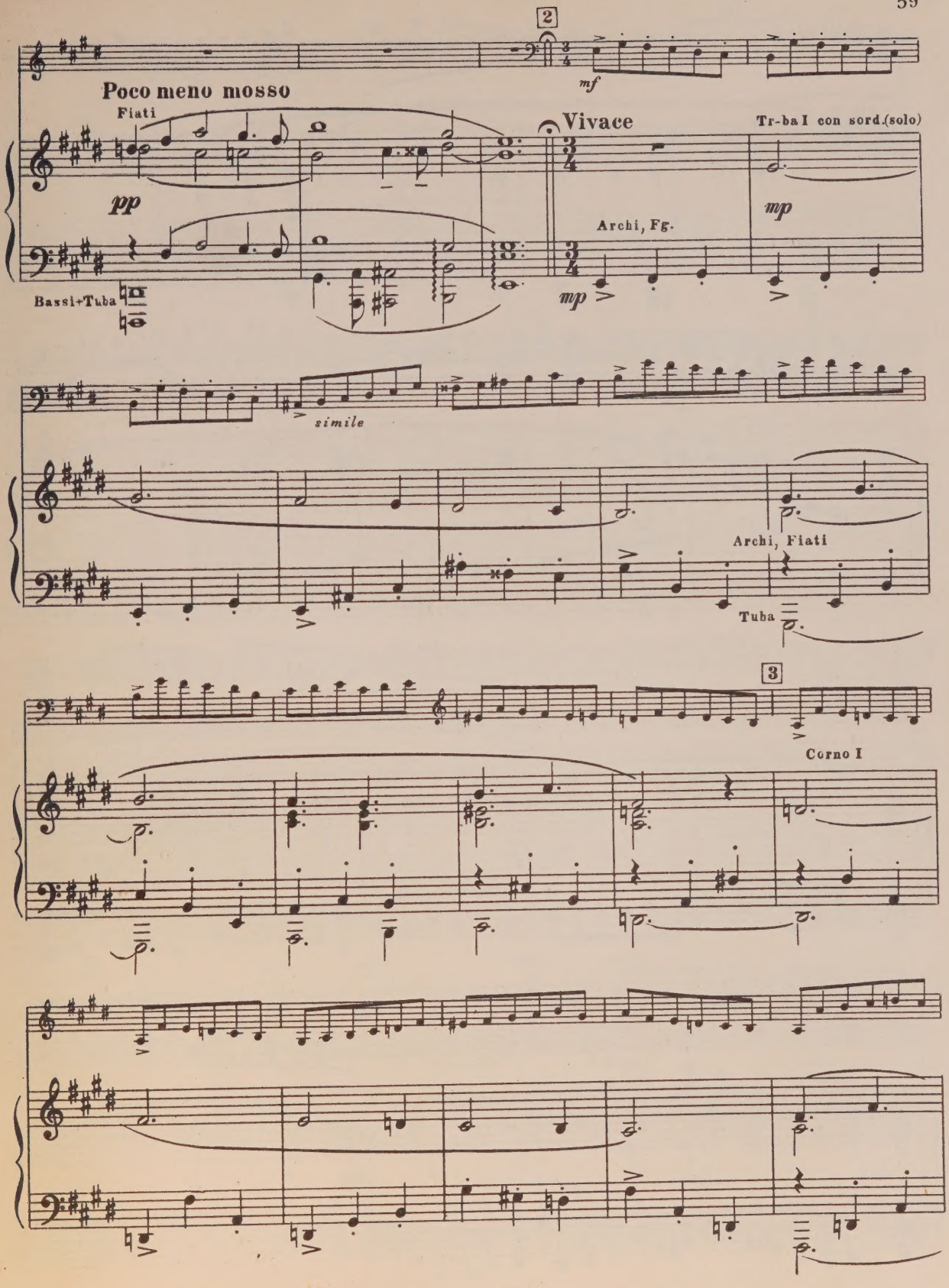


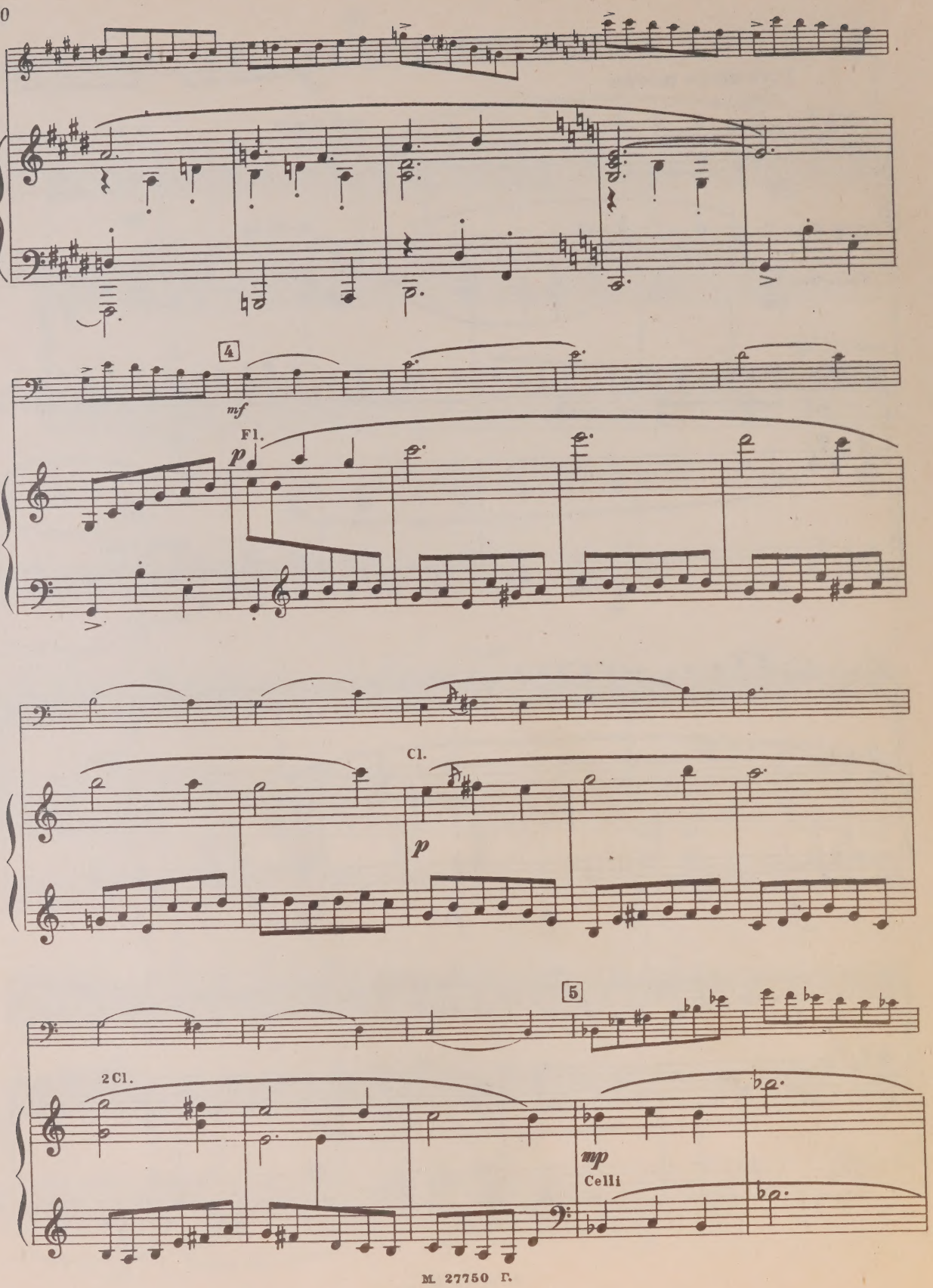
*) Нота *ля*, заключенная в скобки, играется по желанию и только в случае исполнения в сопровождении фортепиано.

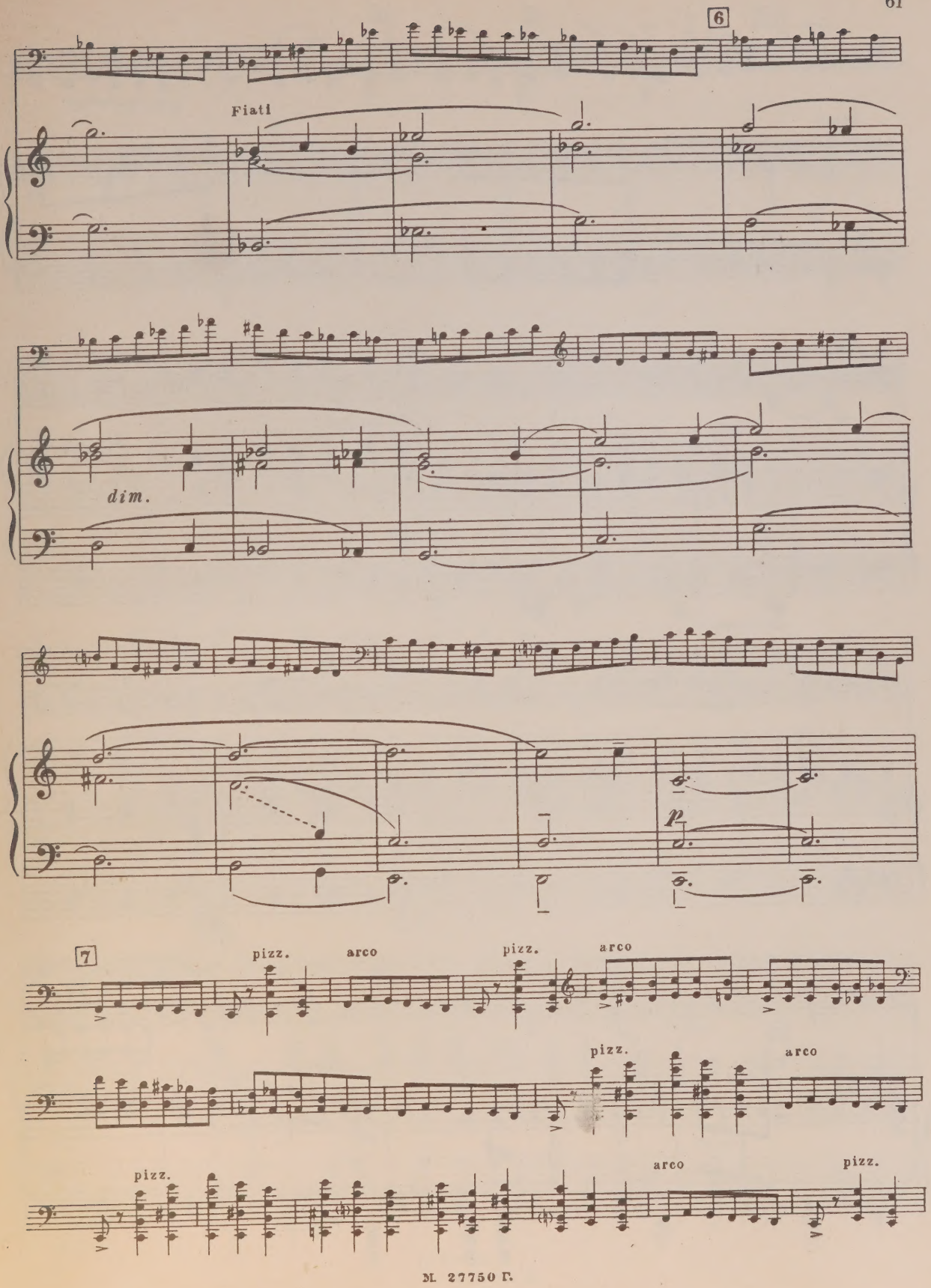
*) The note *la* put in brackets is played *ad libitum* – and only in case of pianoforte accompaniment.

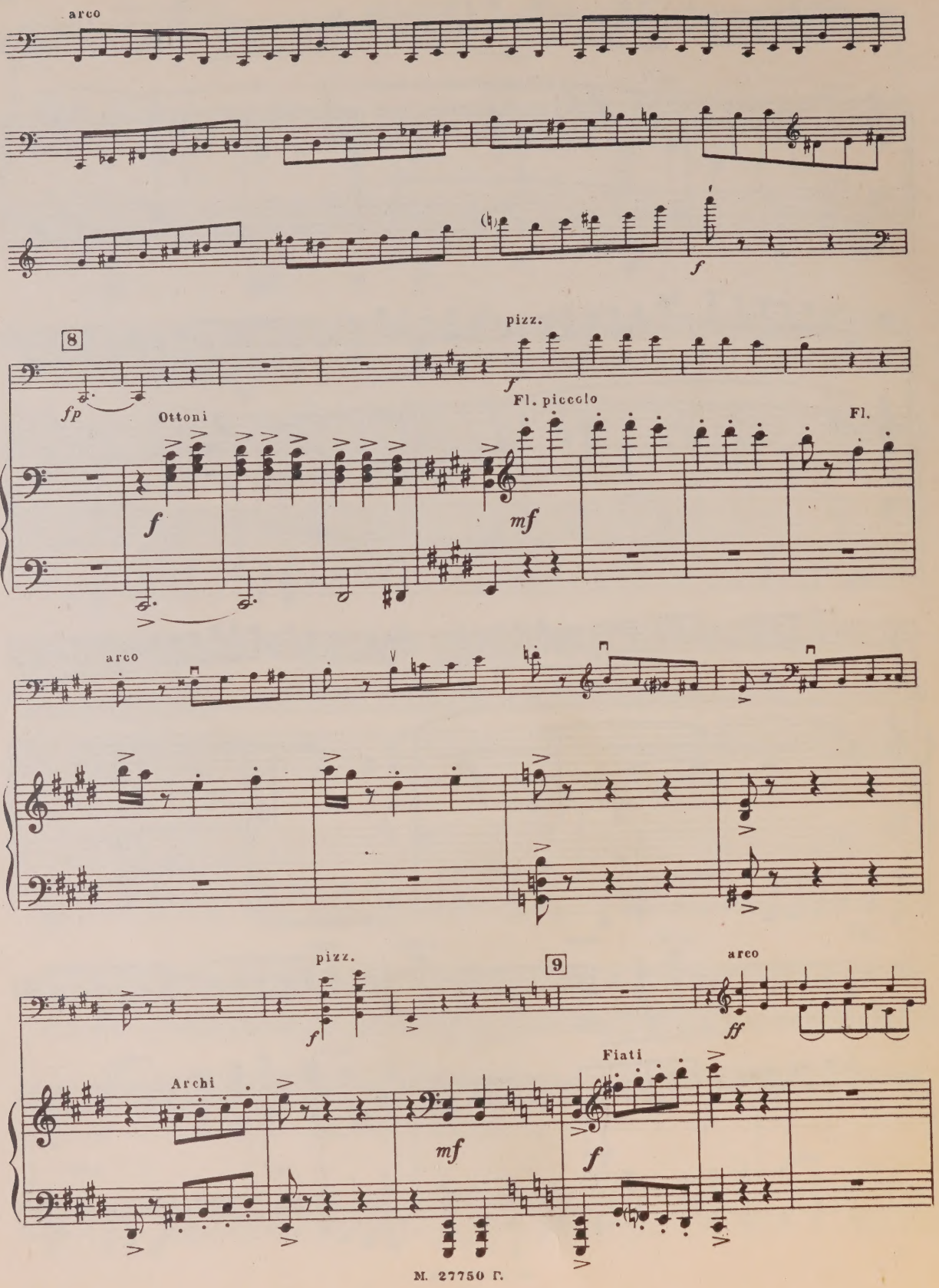
III

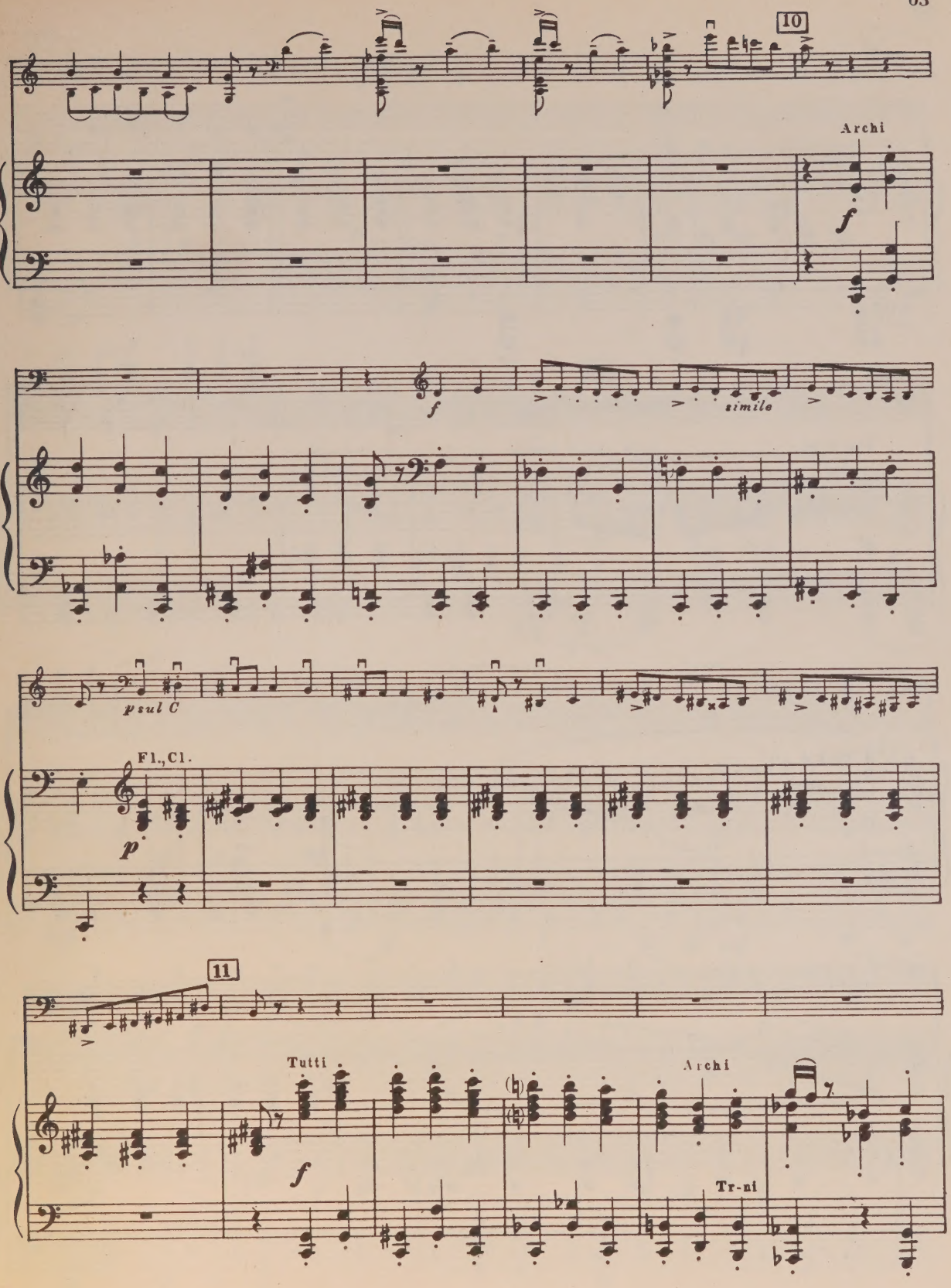

Andante con moto ♩ = 66
Tutti
f
mf
Archi
1
Cl. a2
p
mf espressivo
Fag. a2
mf
f
Archi

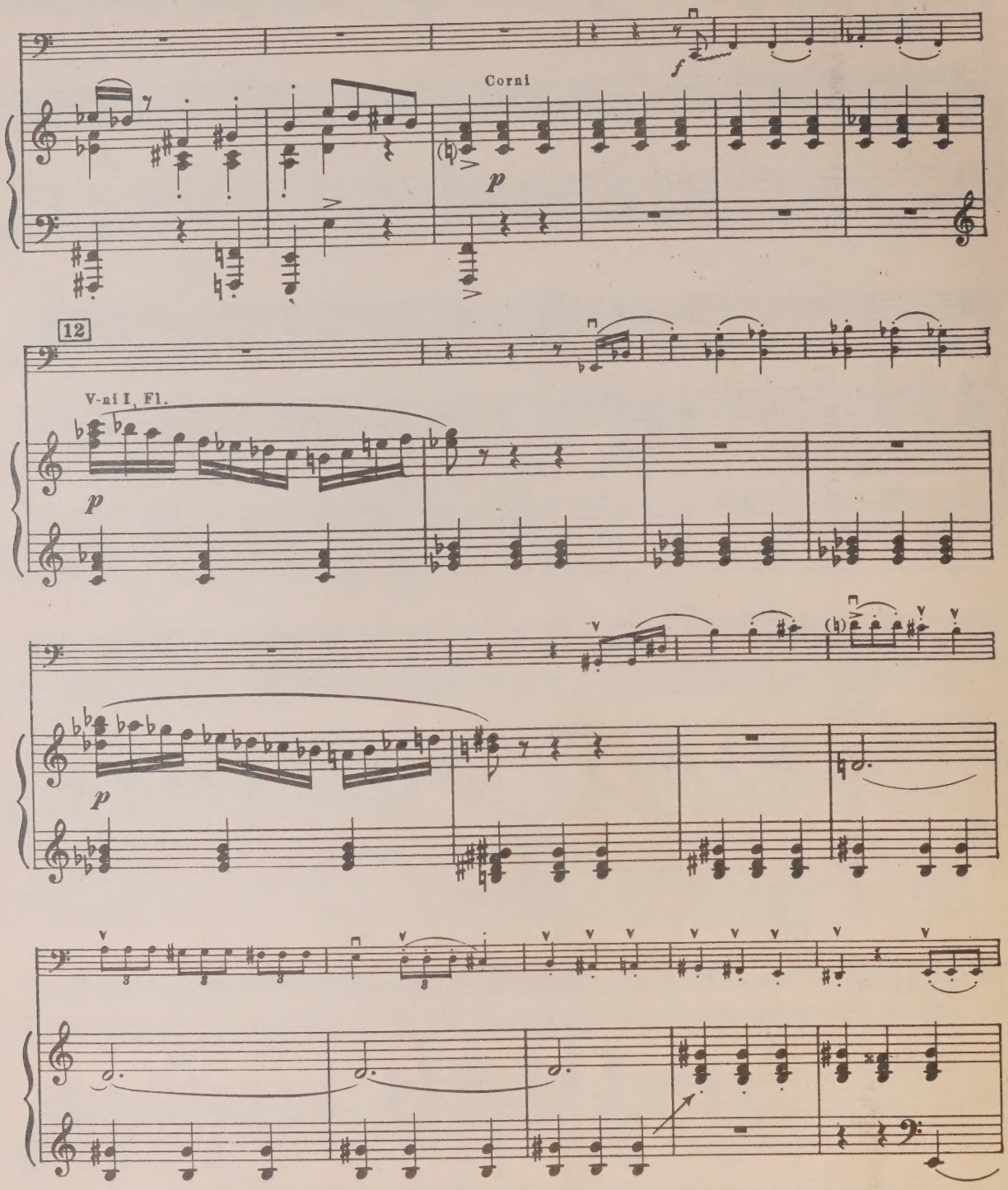

2
Poco meno mosso
Fiati
pp
Bassi+Tuba
mf
Vivace
Archi, Fg.
mp
Tr-ba I con sord.(solo)
mp
simile
Archi, Fiati
Tuba
3
Corno I

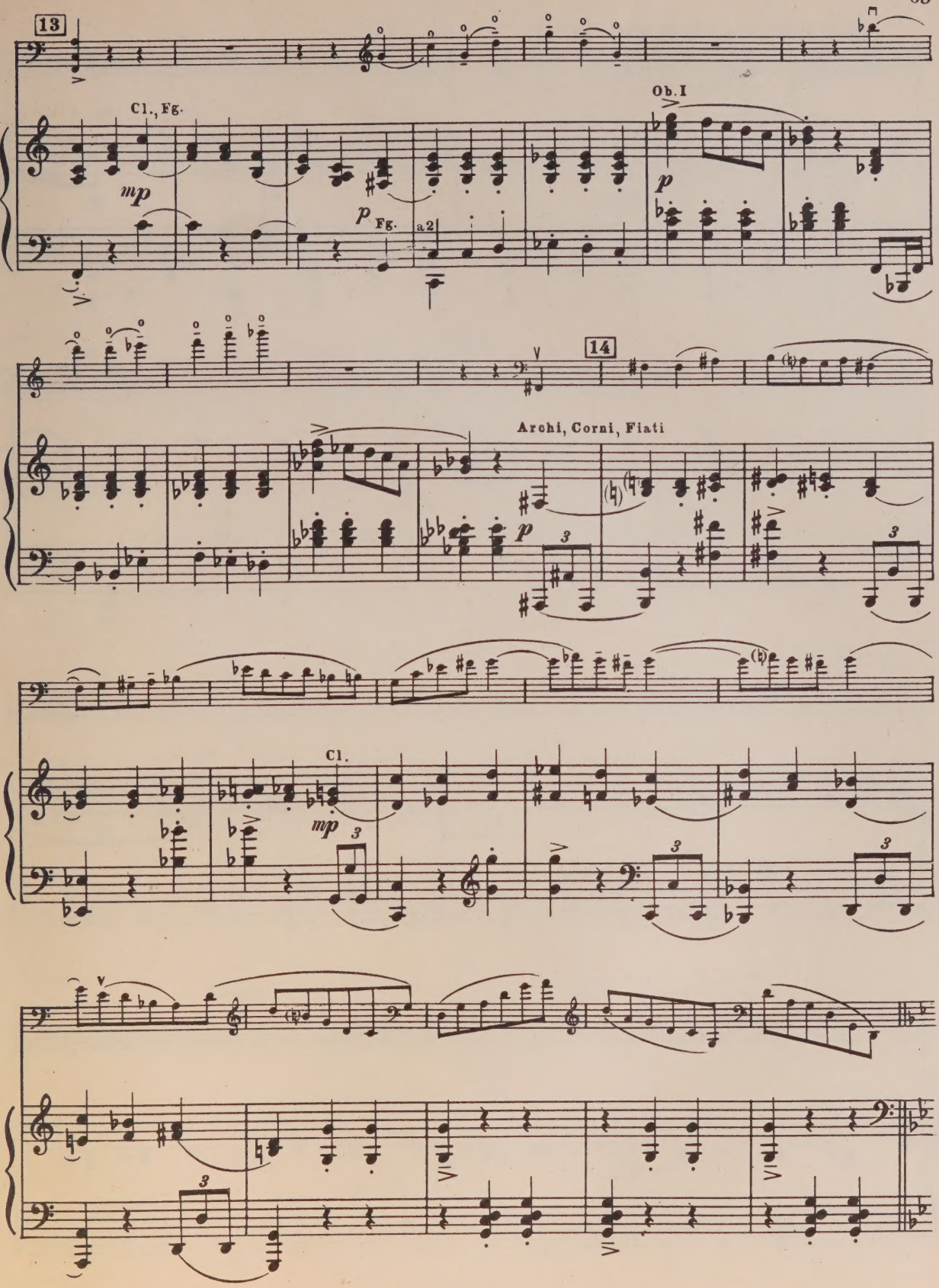

4
mf
Fl.
p
Cl.
p
5
2 Cl.
mp
Celli

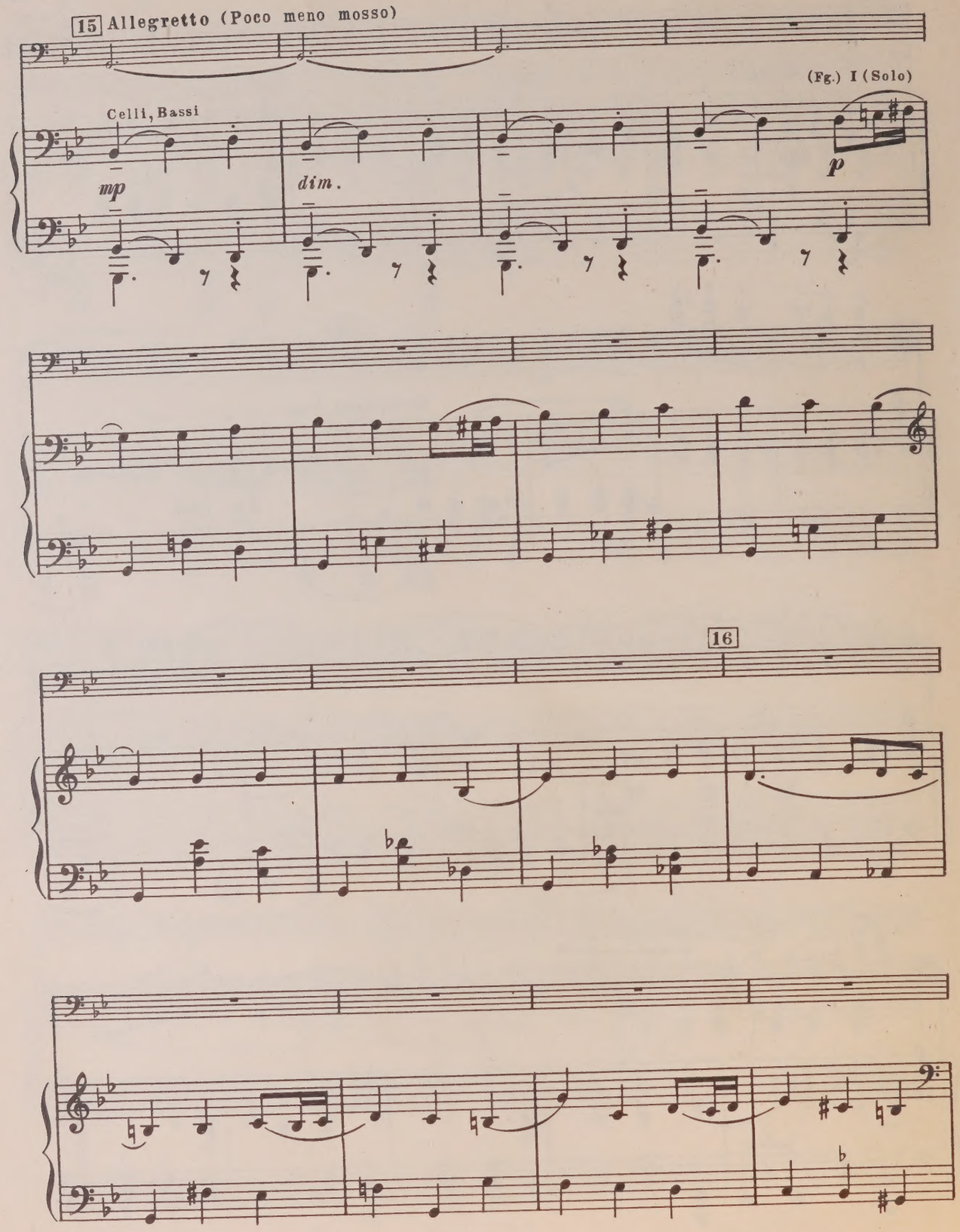

6
Fiati
dim.
p
7
pizz.
arco
pizz.
arco
pizz.
arco
pizz.
arco
pizz.

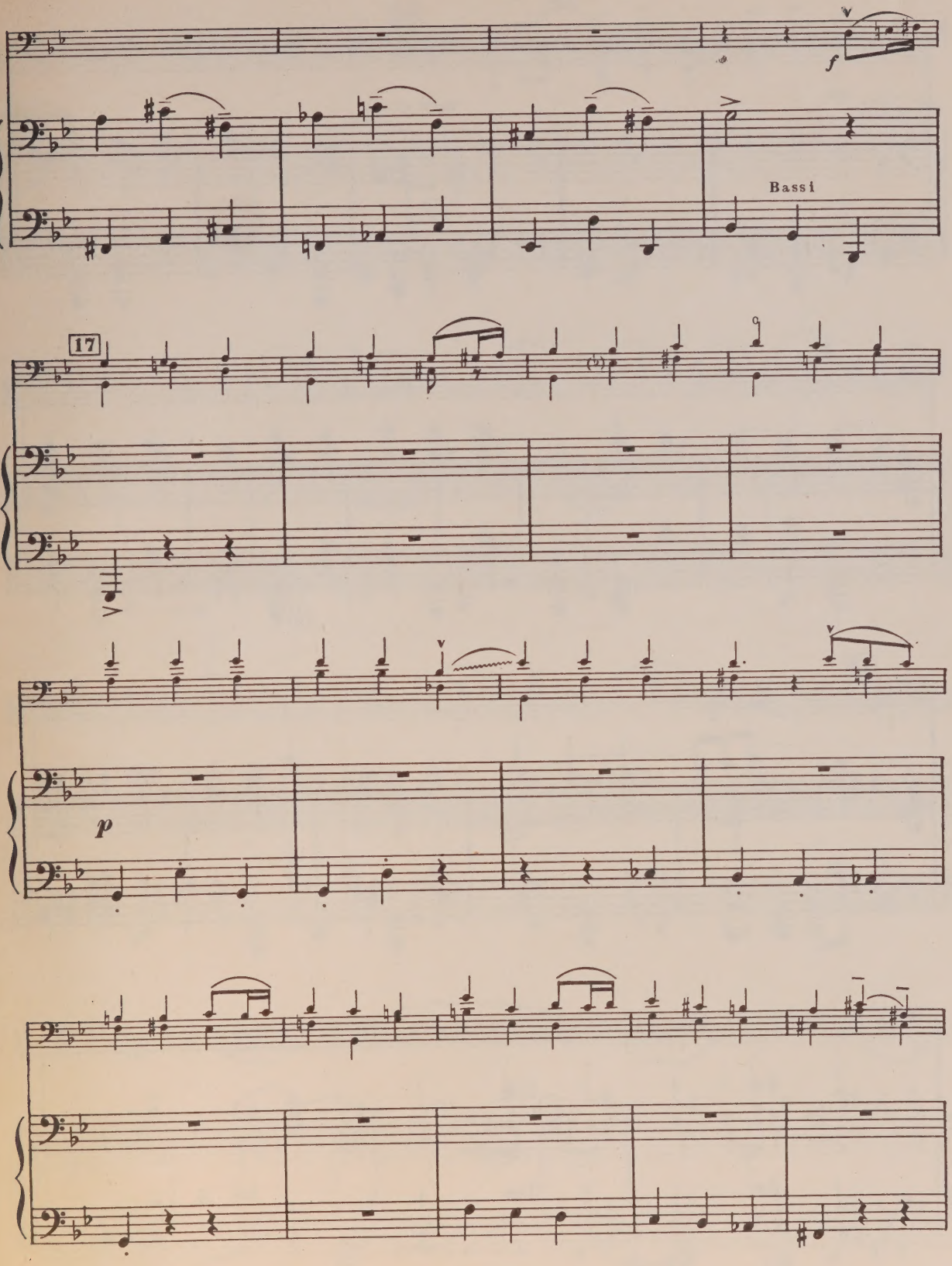

arco
f
8
pizz.
f
fp
Ottoni
Fl. piccolo
Fl.
f
mf
arco
pizz.
f
9
arco
ff
Fiati
Archi
mf
f

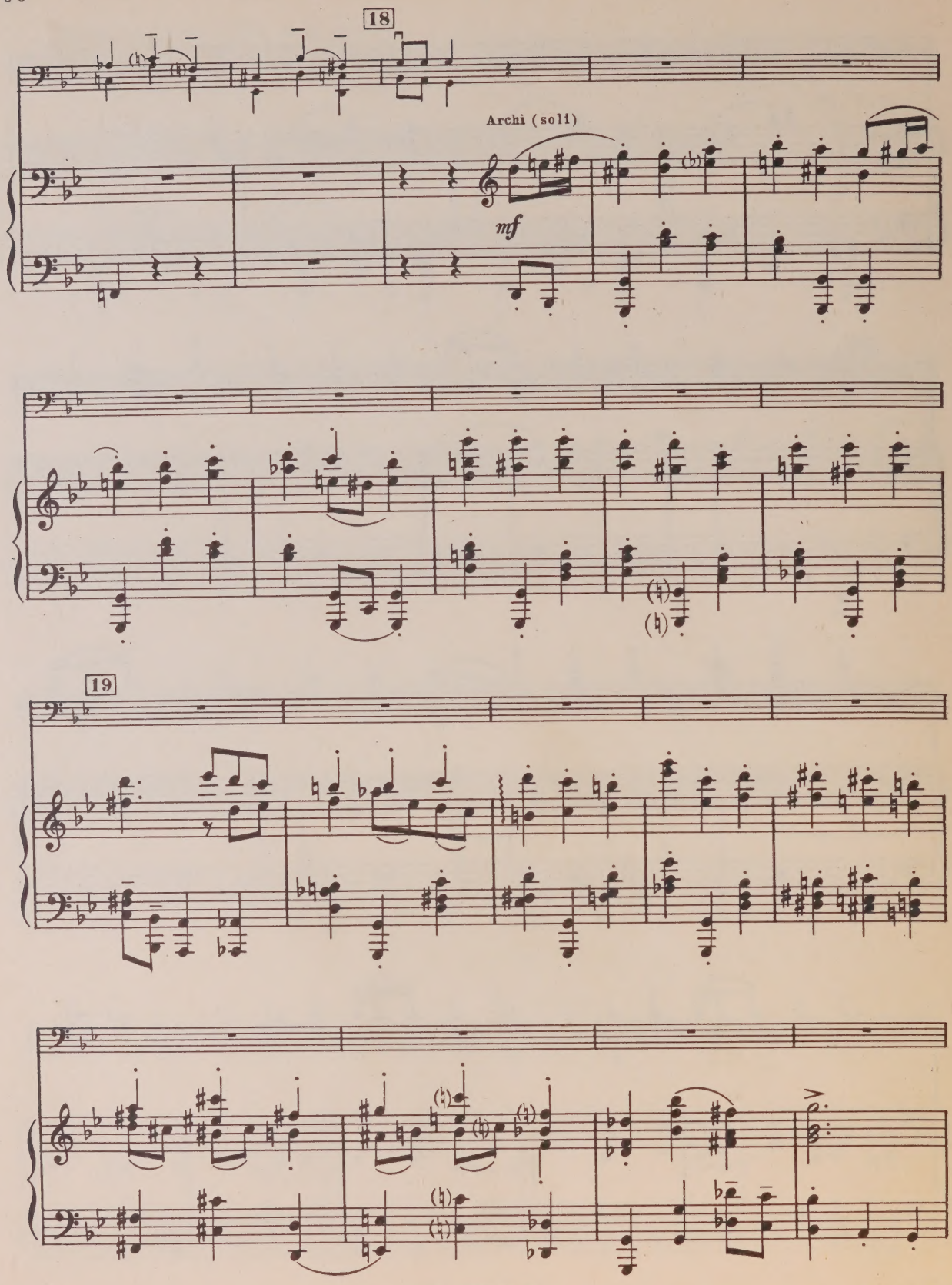

10
Archi
f
f
simile
psul C
Fl.,Cl.
p
11
Tutti
f
Archi
Tr-ni

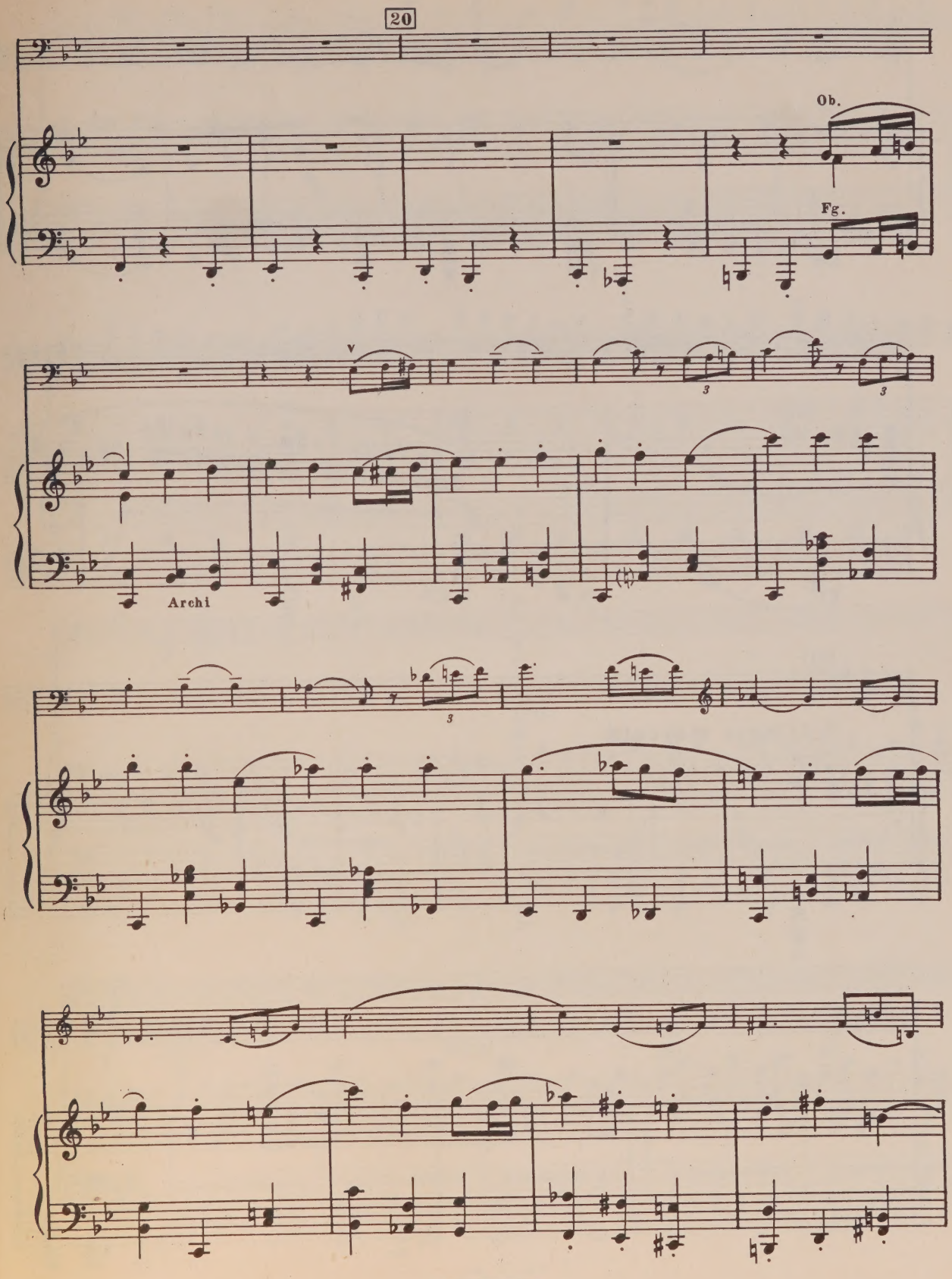

Corni
12
V-ni I, Fl.

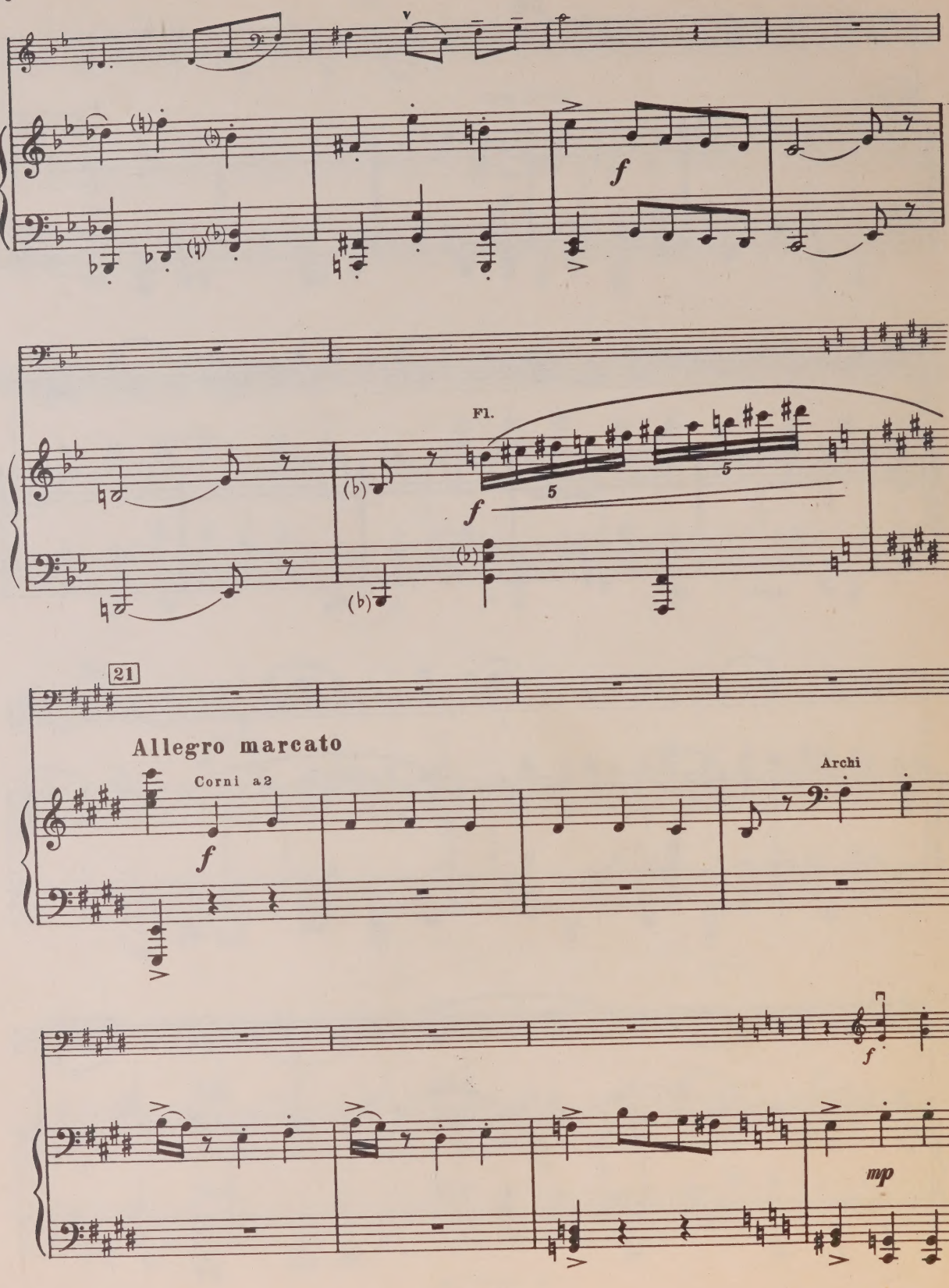

13
Cl., Fg.
mp
p
Fg.
a2
Ob.I
p
14
Archi, Corni, Fiati
p
3
Cl.
mp
3

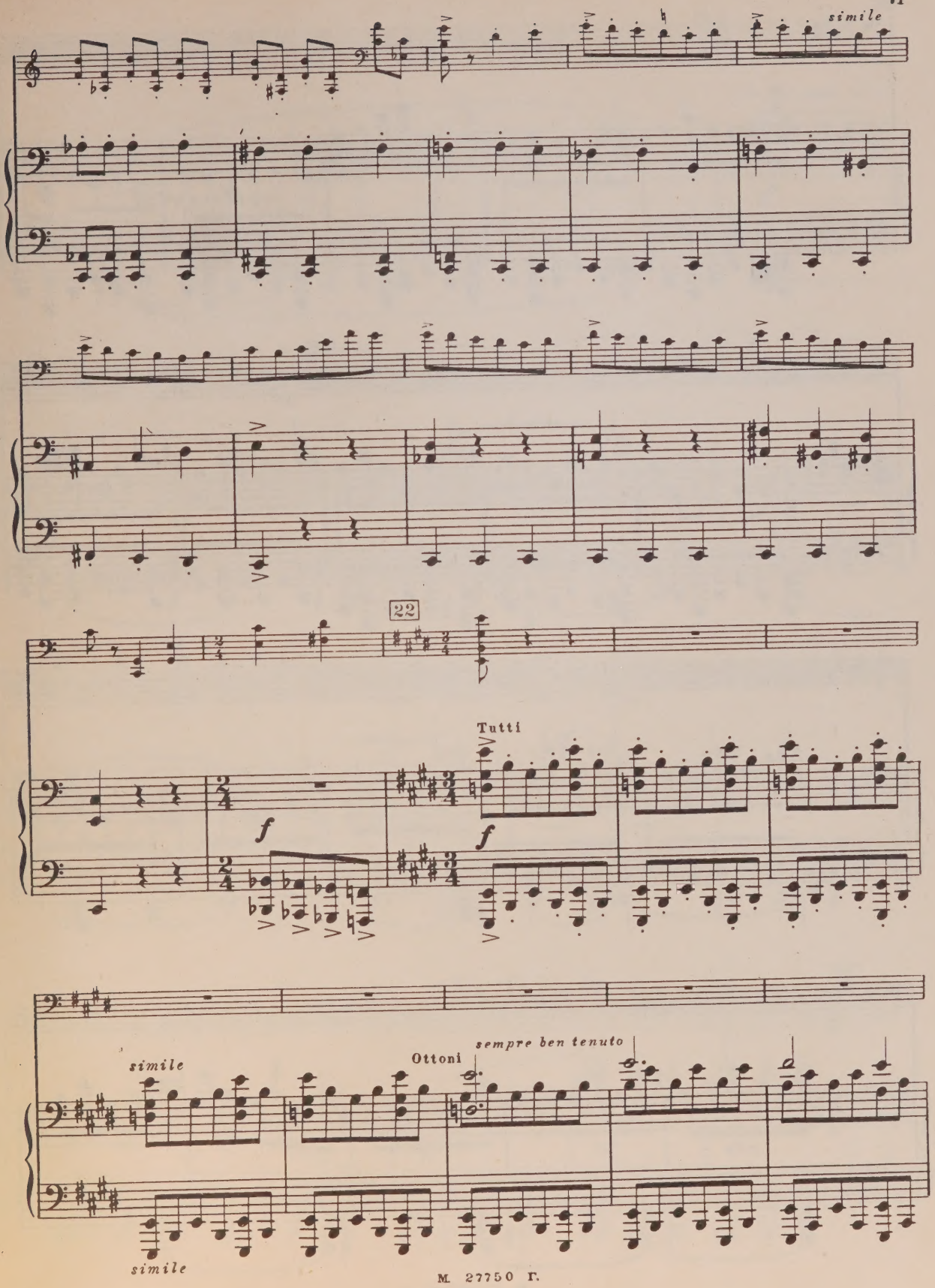

15 Allegretto (Poco meno mosso)
(Fg.) I (Solo)
Celli, Bassi
mp
dim.
p
16

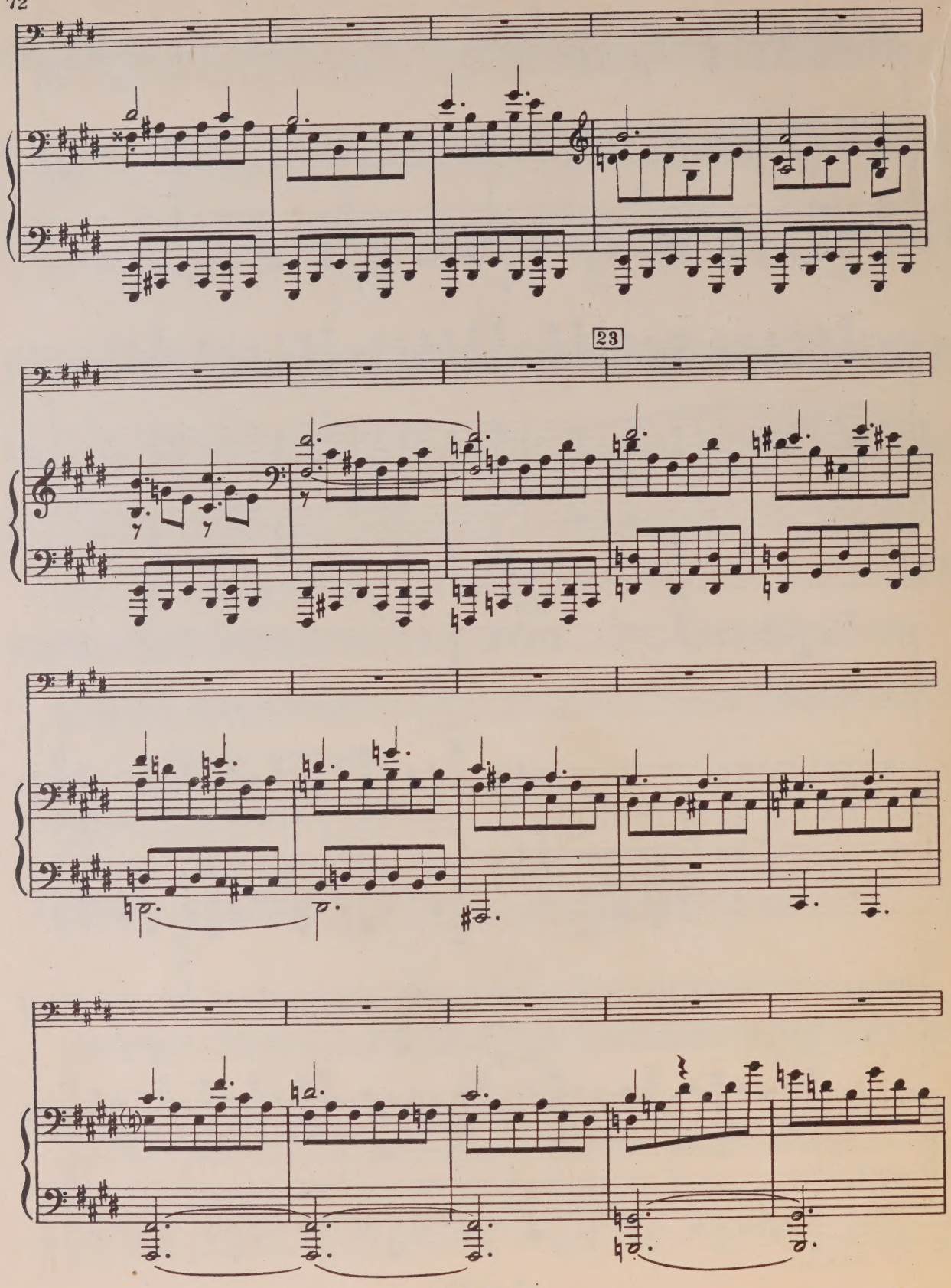

f
Bassi
17
p


18
Archi (soli)
mf
19


20
Ob.
Fg.
V
Archi


f
Fl.
f
21
Allegro marcato
Corni a2
f
Archi
f
mp


simile
22
Tutti
f
f
simile
Ottoni
sempre ben tenuto
simile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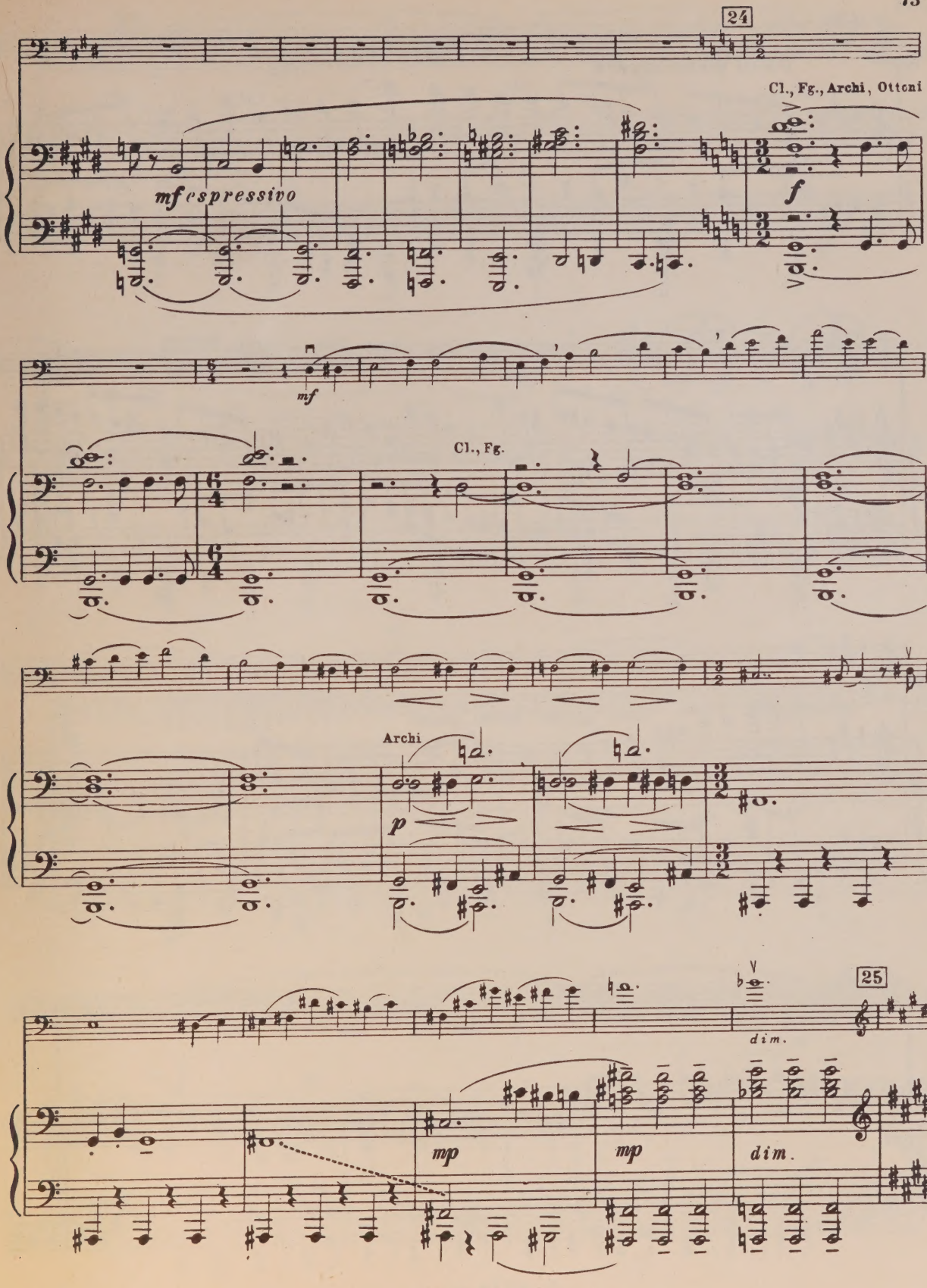
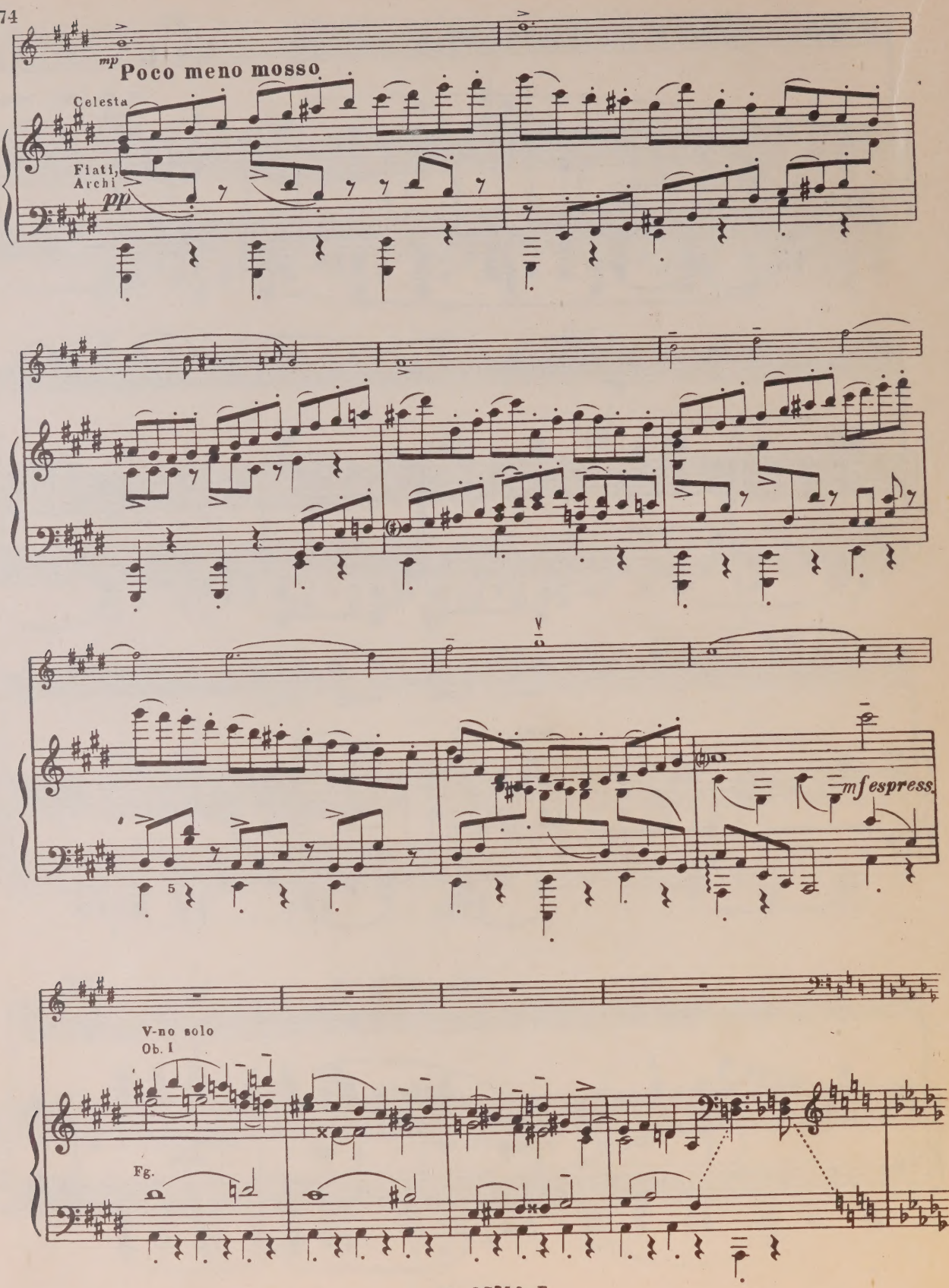
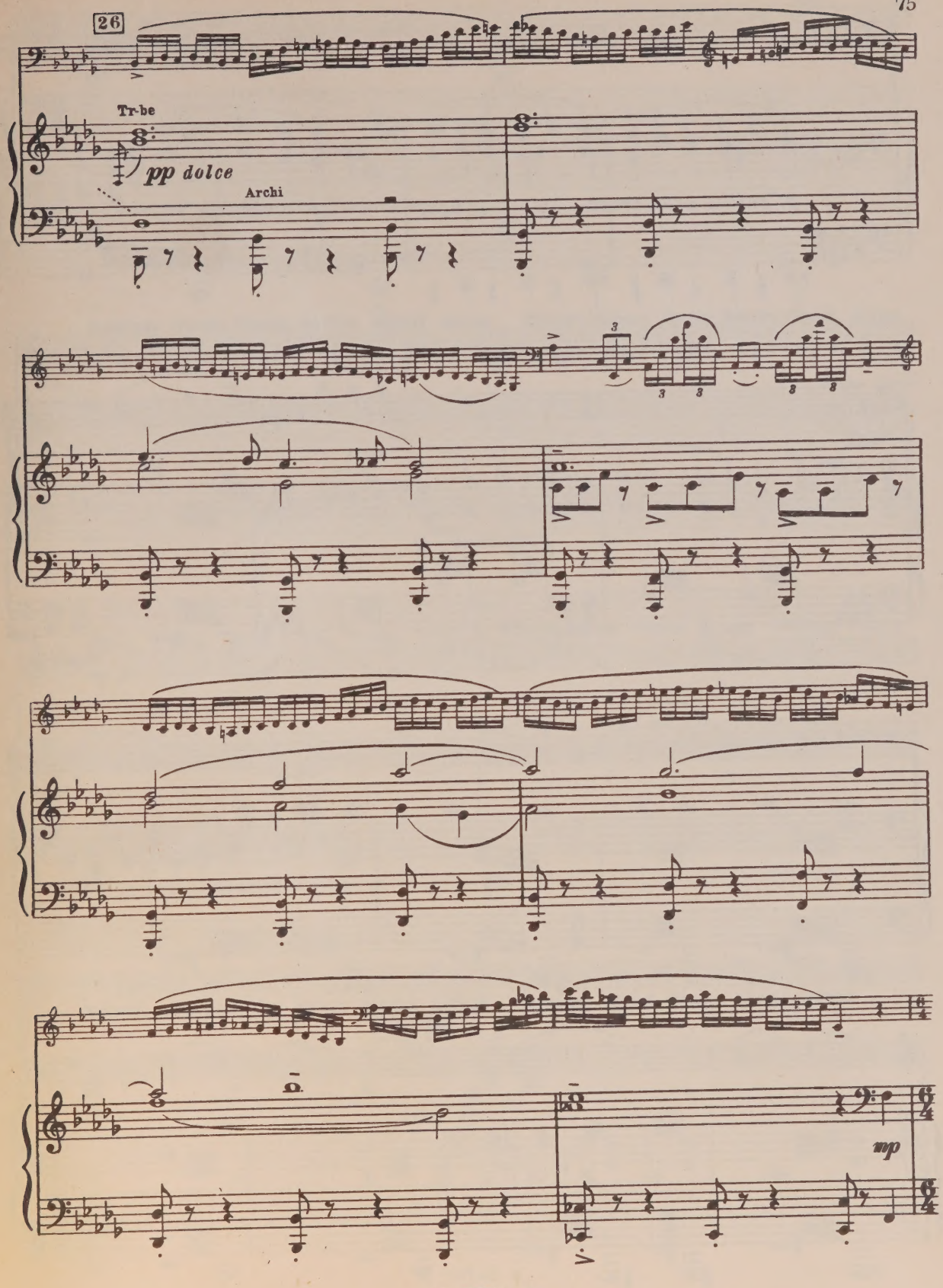
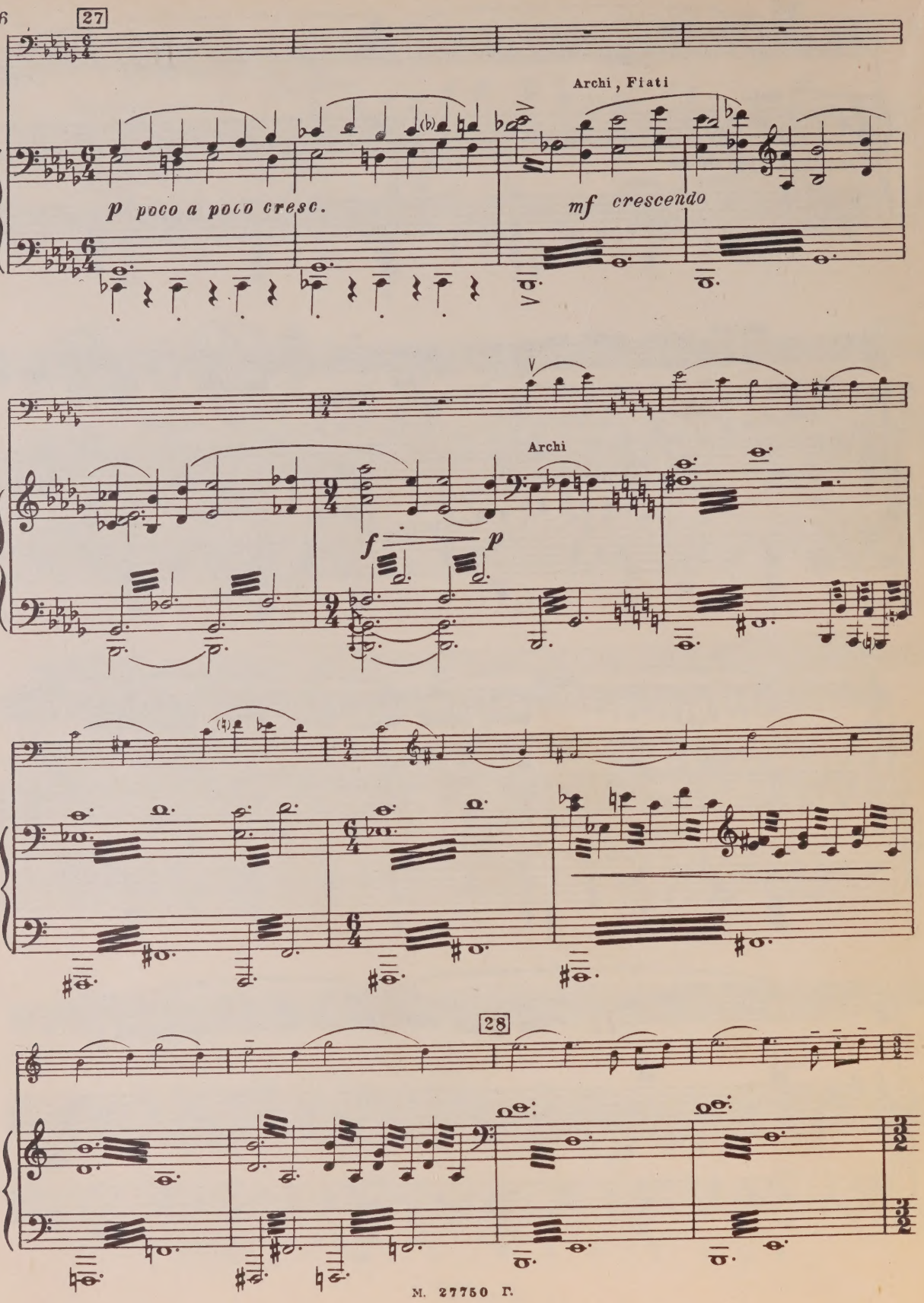
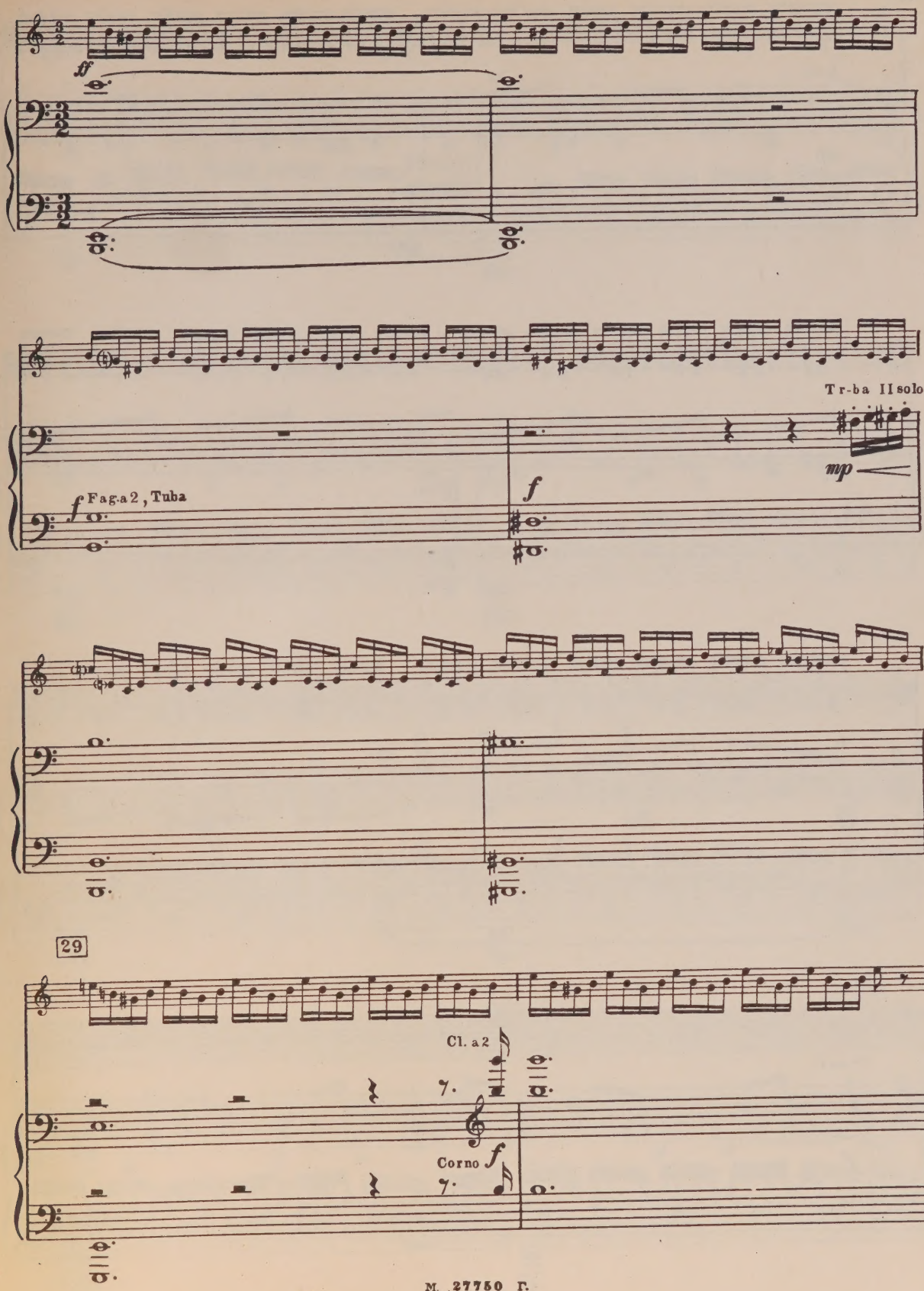
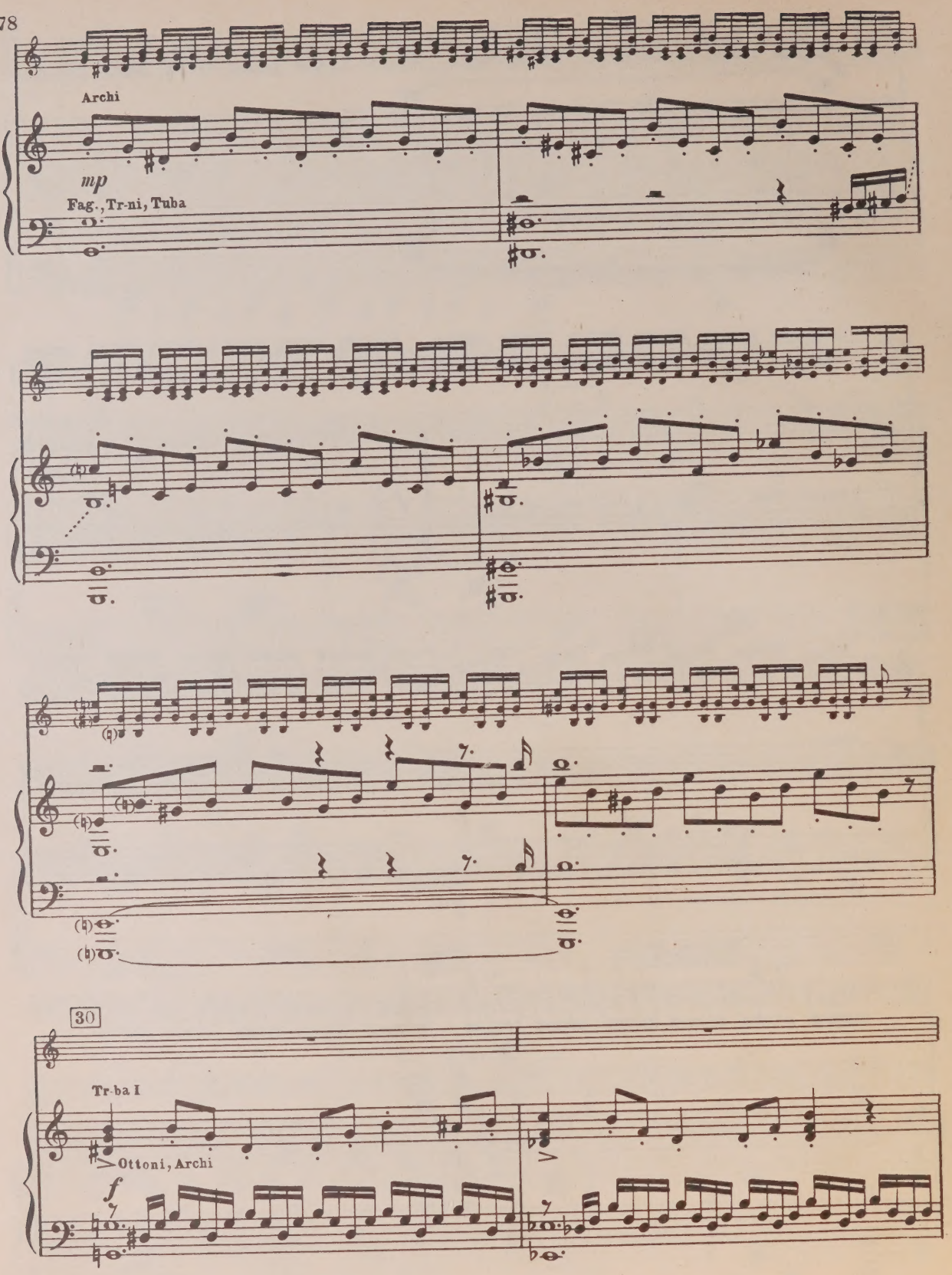

24
Cl., Fg., Archi, Ottoni
mf espressivo
f
mf
Cl., Fg.
Archi
p
25
dim.
mp
mp
dim.

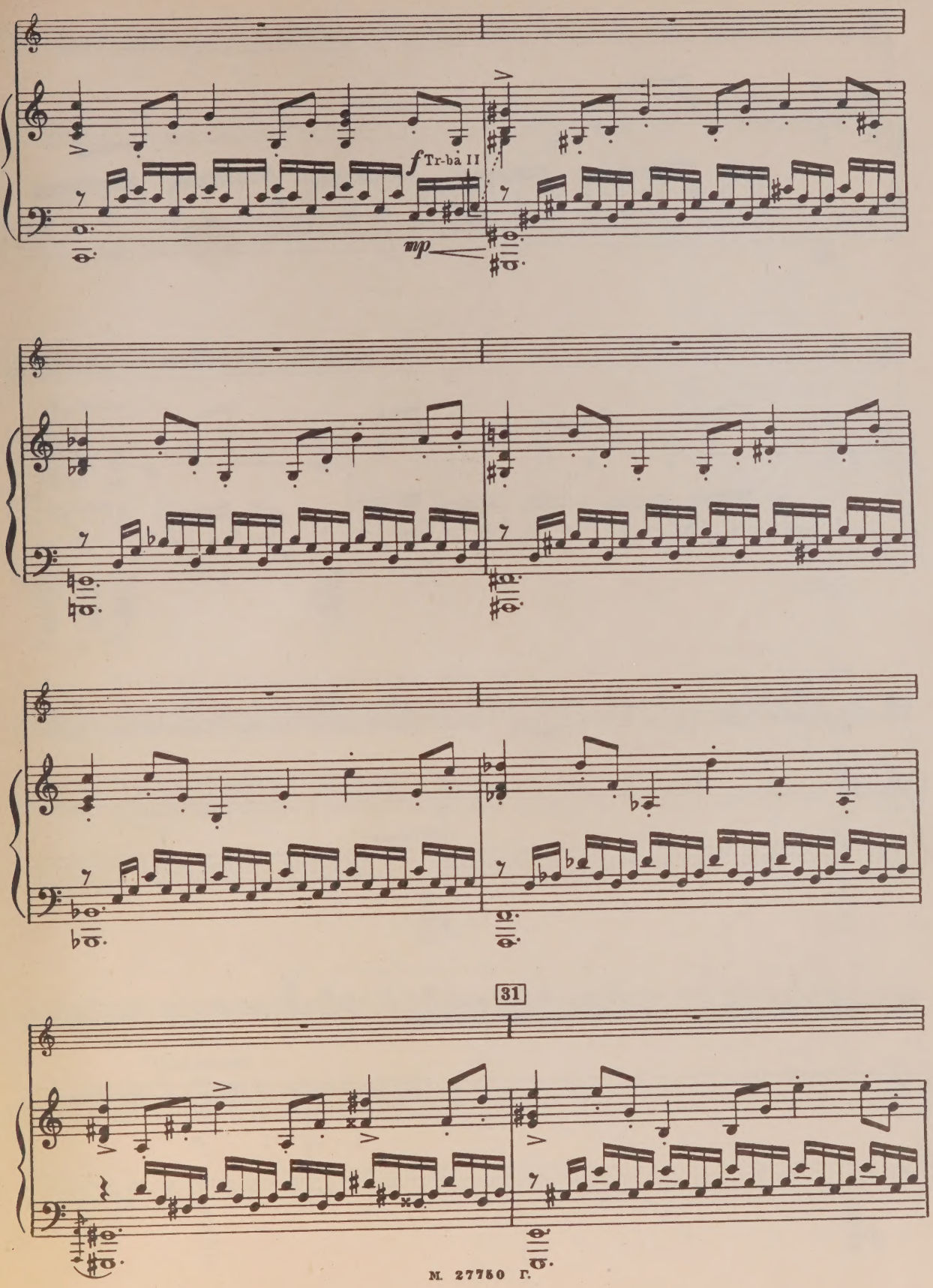

mp Poco meno mosso
Celesta
Fiati,
Archi
pp
mf espress.
V-no solo
Ob. I
Fg.

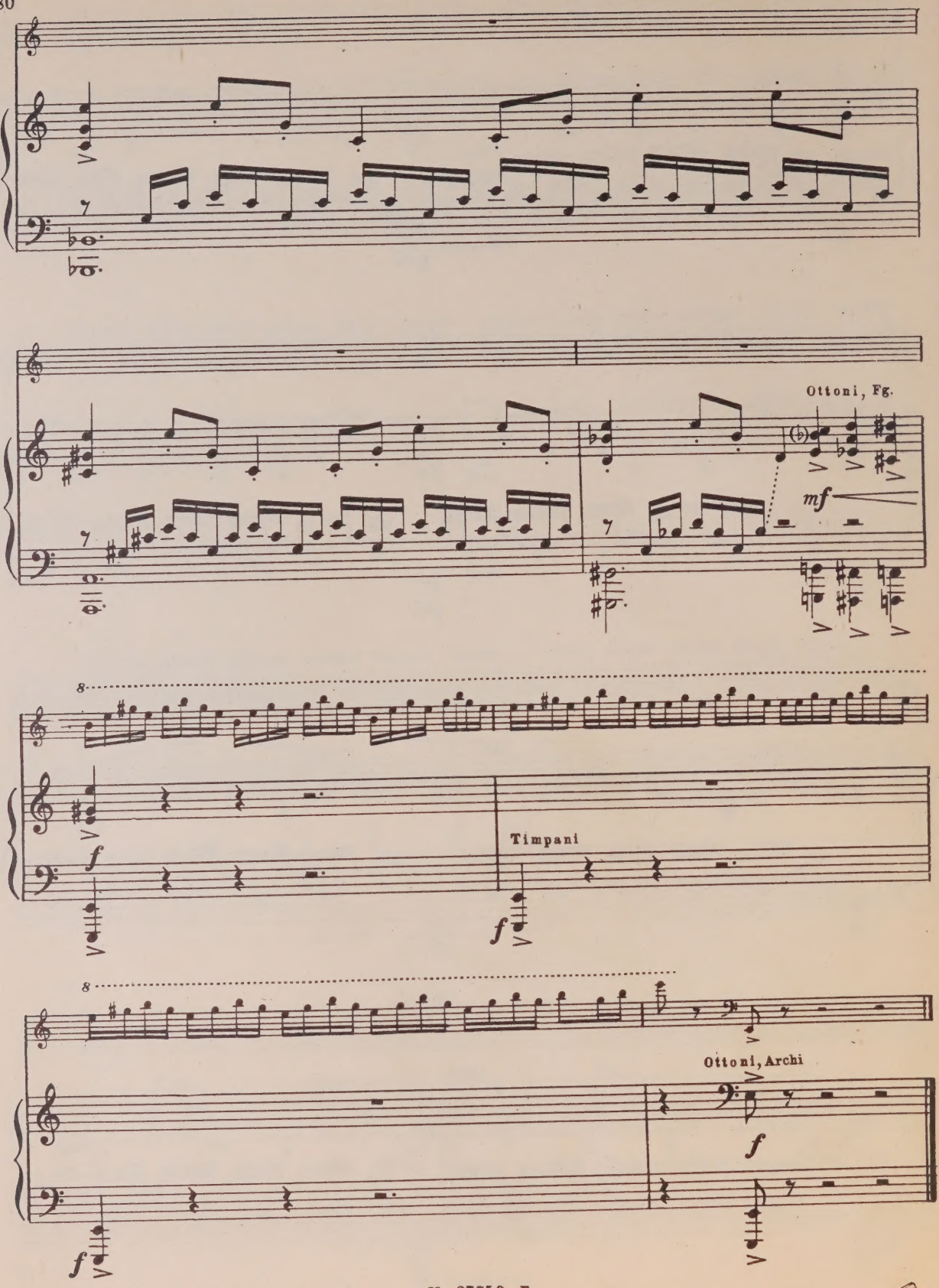

26
Tr-be
pp dolce
Archi
mp


27
Archi, Fiati
p poco a poco cresc.
mf crescendo
Archi
f
p
28


ff
Fag.a 2, Tuba
f
Tr-ba II solo
mp
29
Cl. a 2
Corno f


Archi
mp
Fag., Tr-ni, Tuba
30
Tr-ba I
Ottoni, Archi
f


f Tr-bà II
mp
31


Ottoni, Fg.
mf
Timpani
f
Ottoni, Archi

1 р. 40 к.

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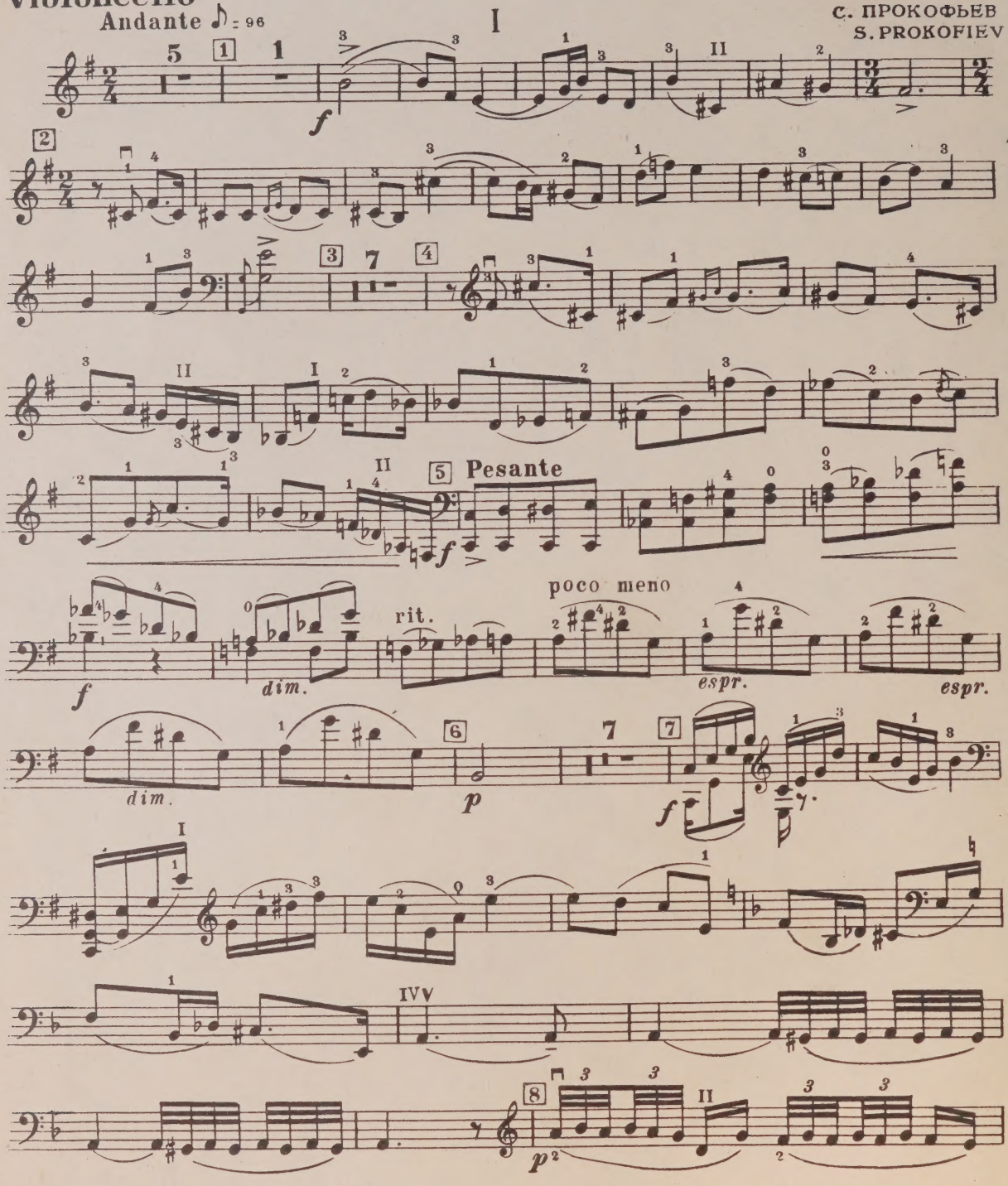
SYMPHONY-CONCERTO

ДЛЯ ВИОЛОНЧЕЛИ С ОРКЕСТРОМ
FOR CELLO AND ORCHESTRA

С. ПРОКОФЬЕВ
S. PROKOFIEV

Violoncello



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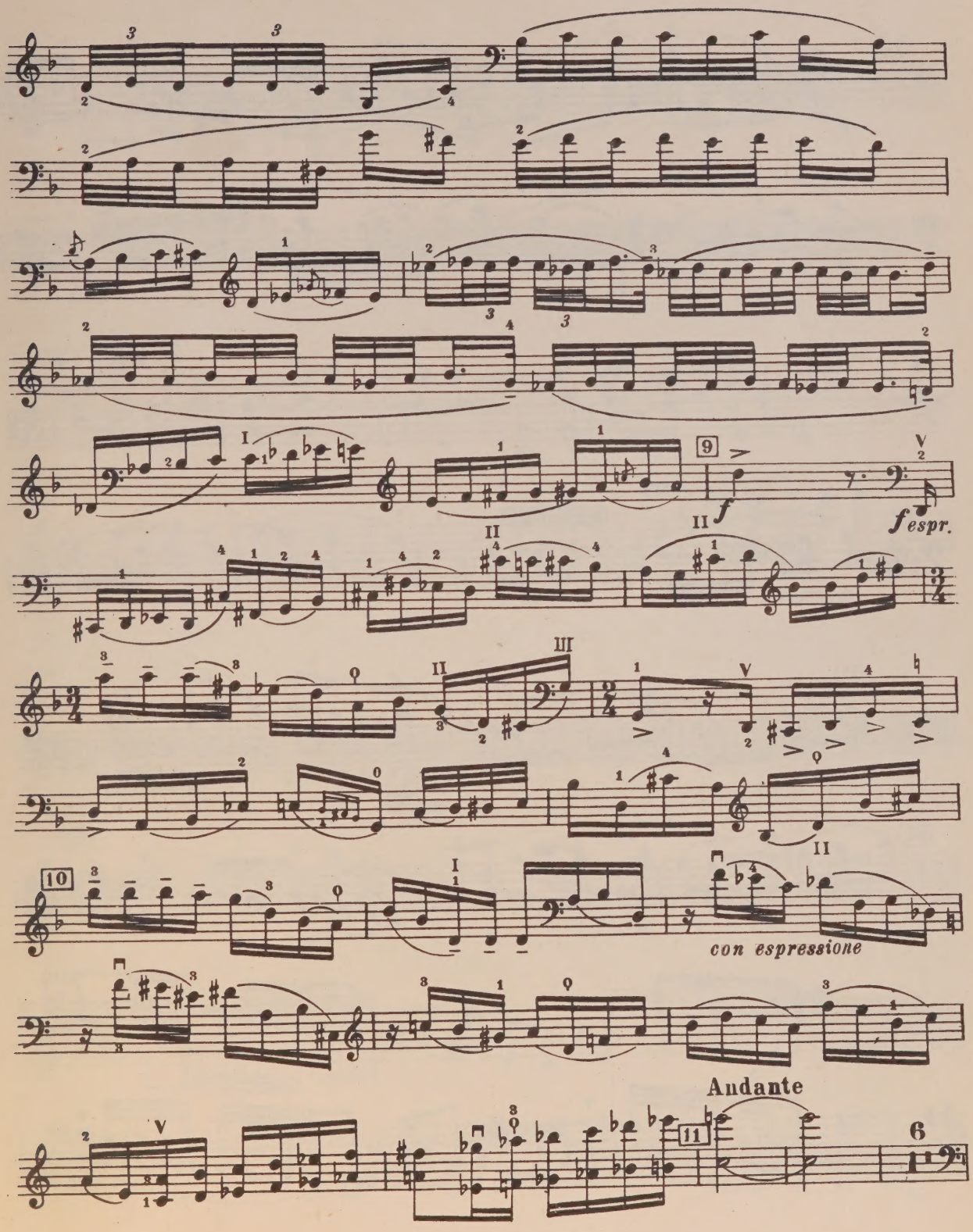

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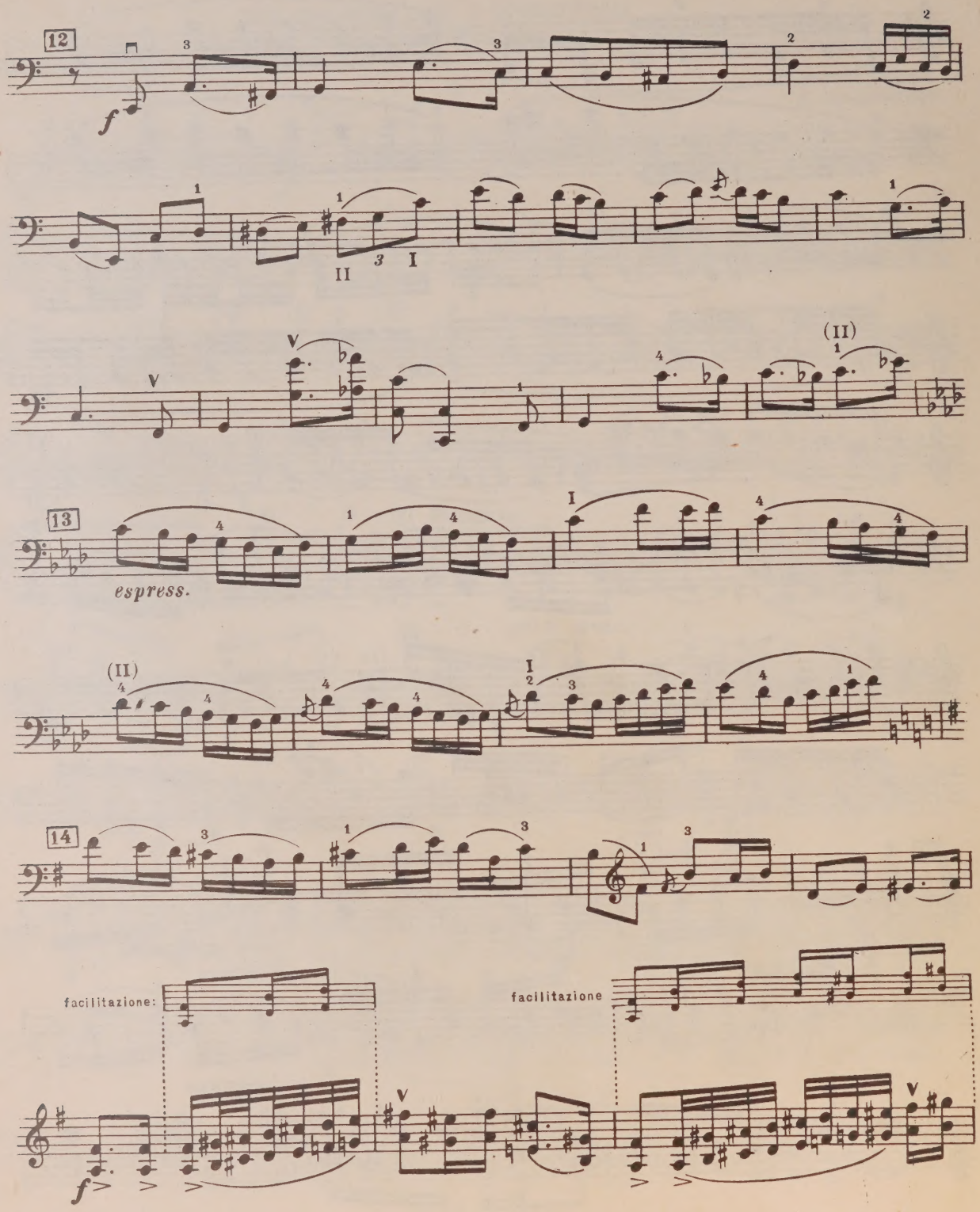

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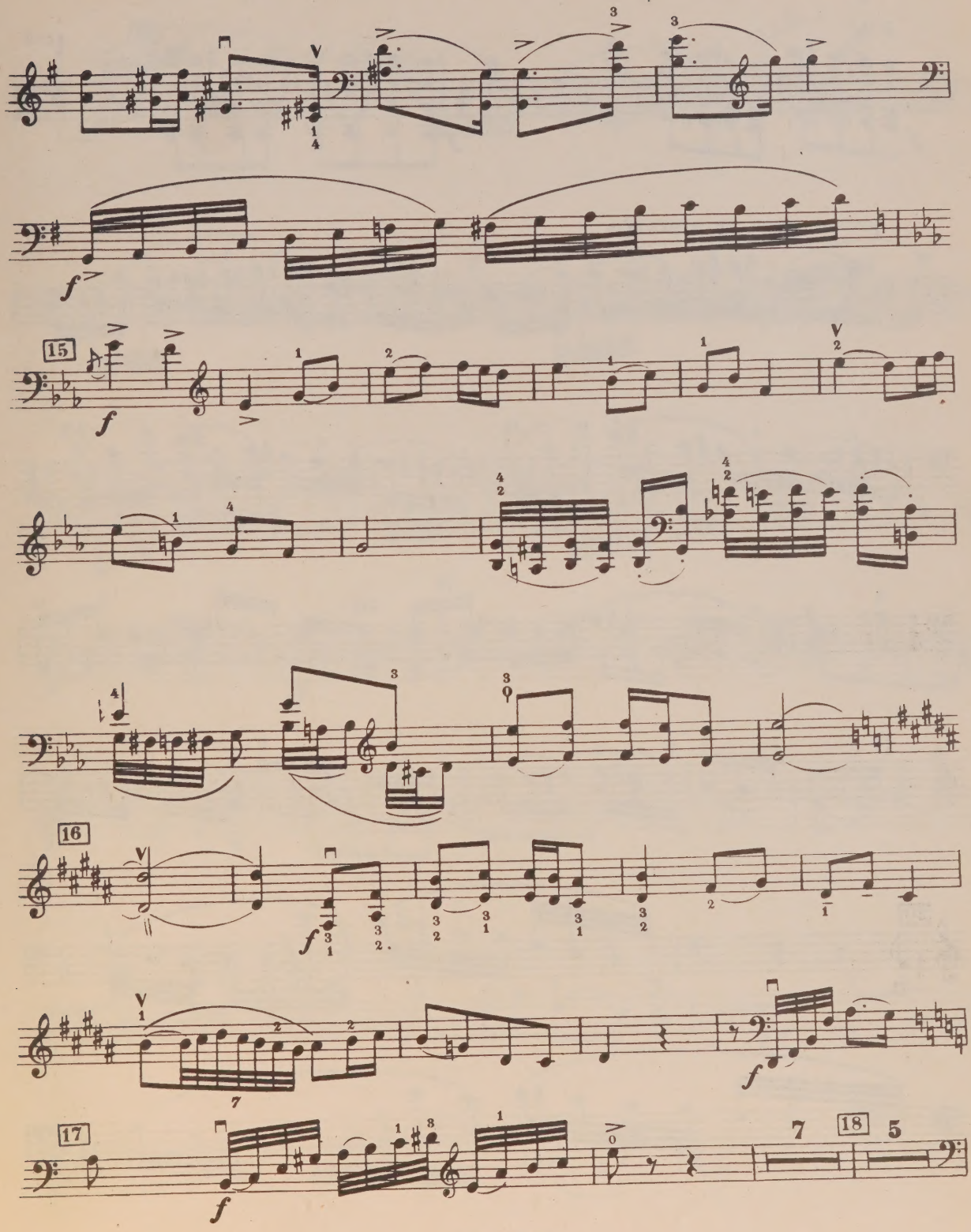

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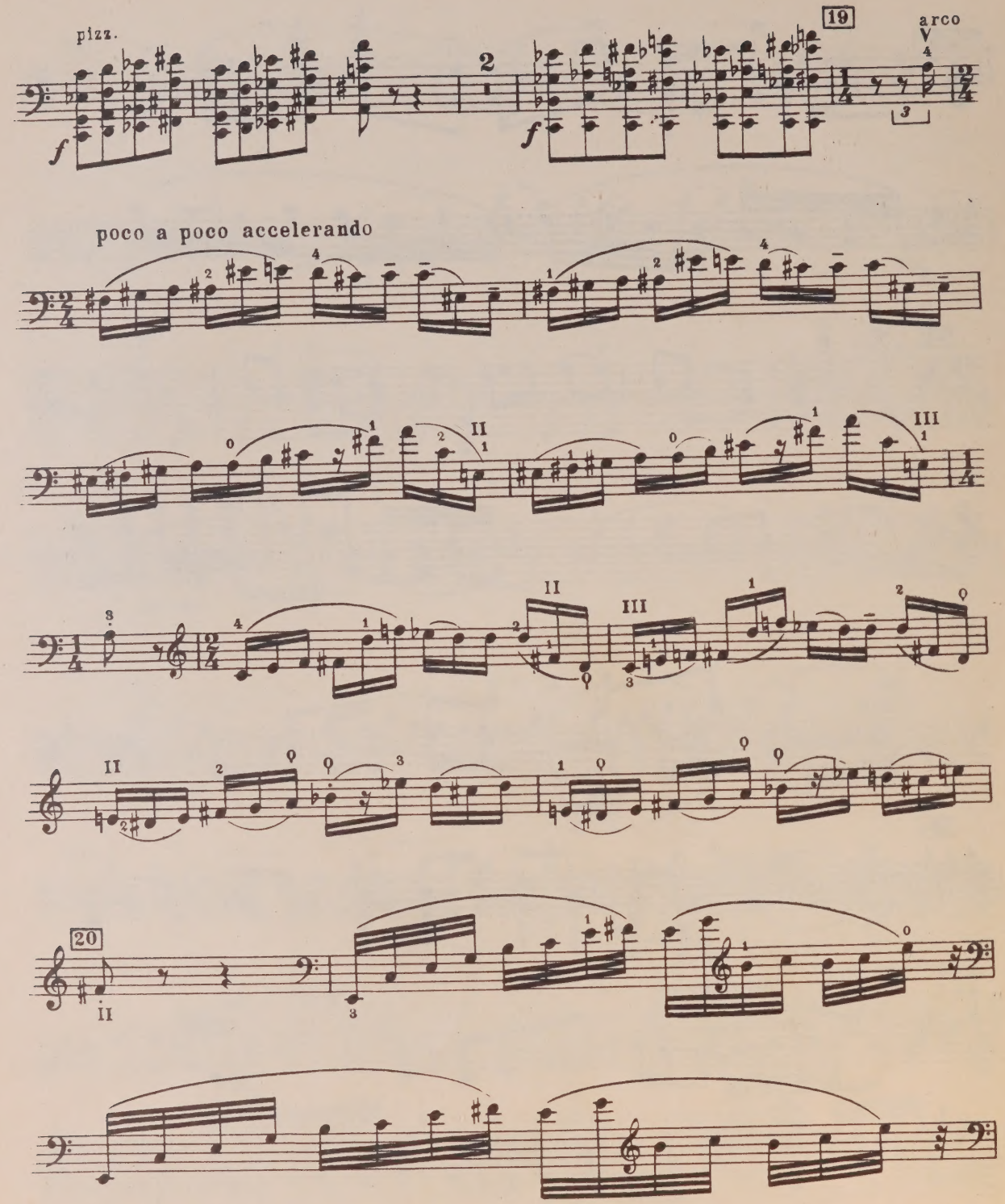

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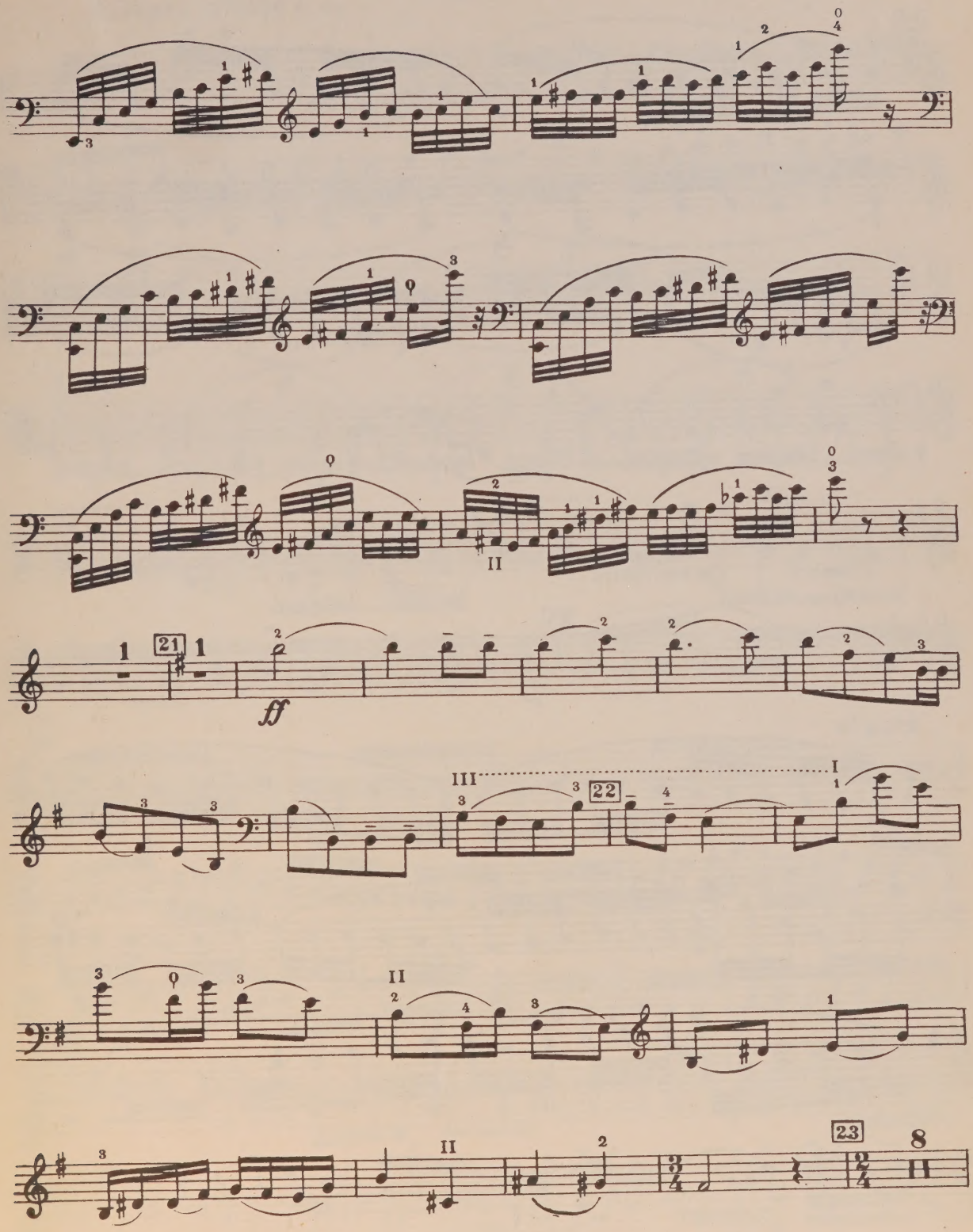

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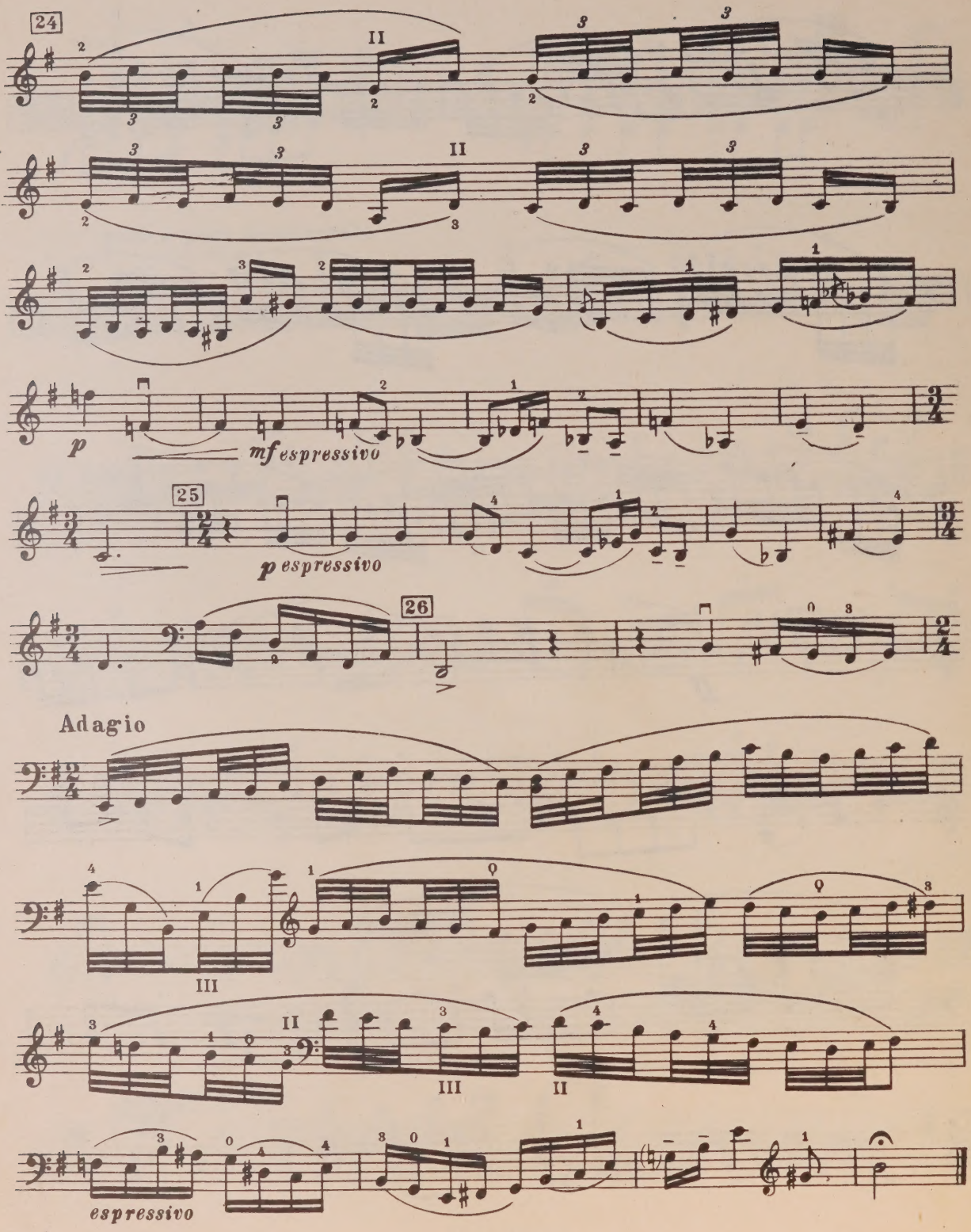
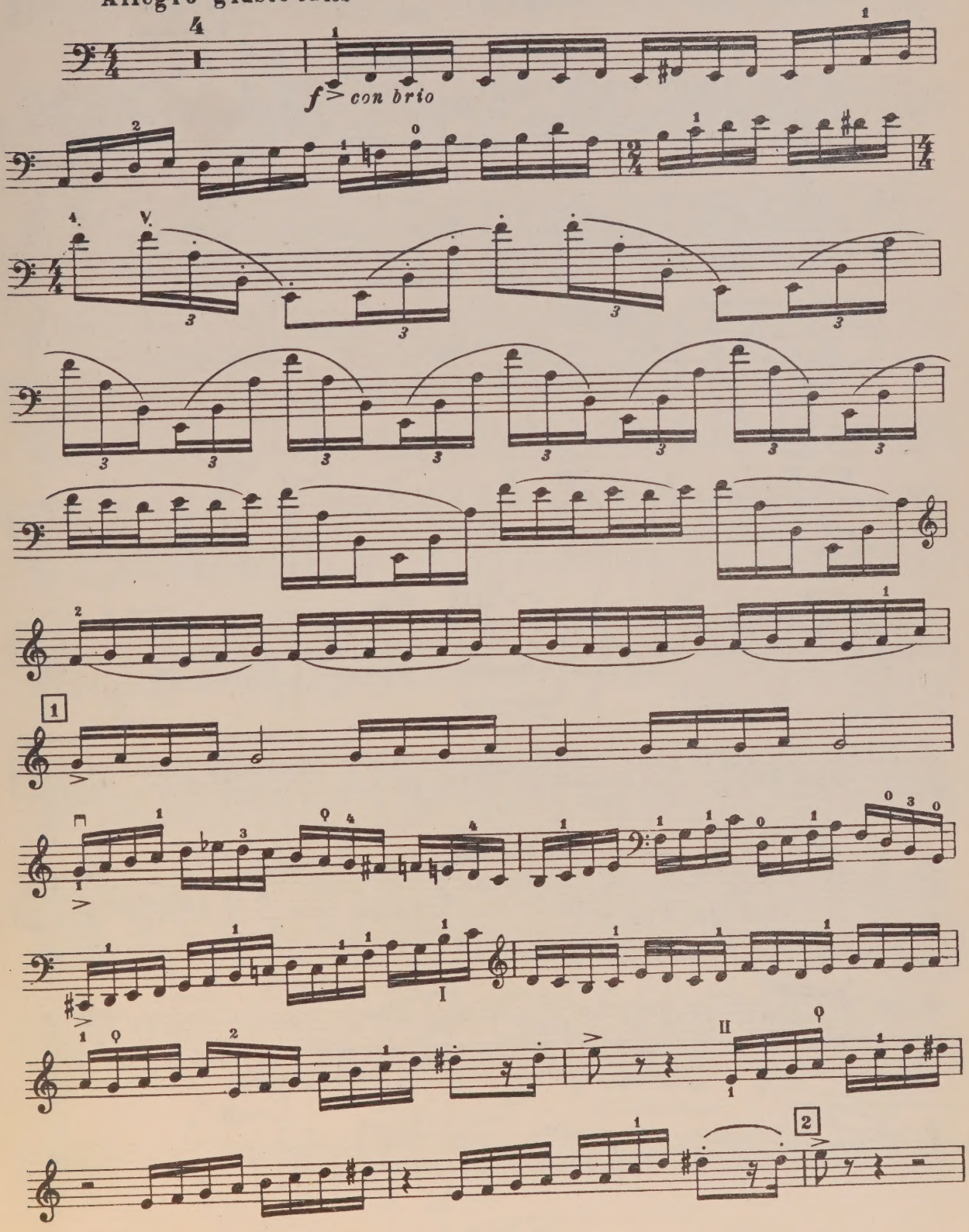


Violoncello

II

Allegro giusto ♩= 132



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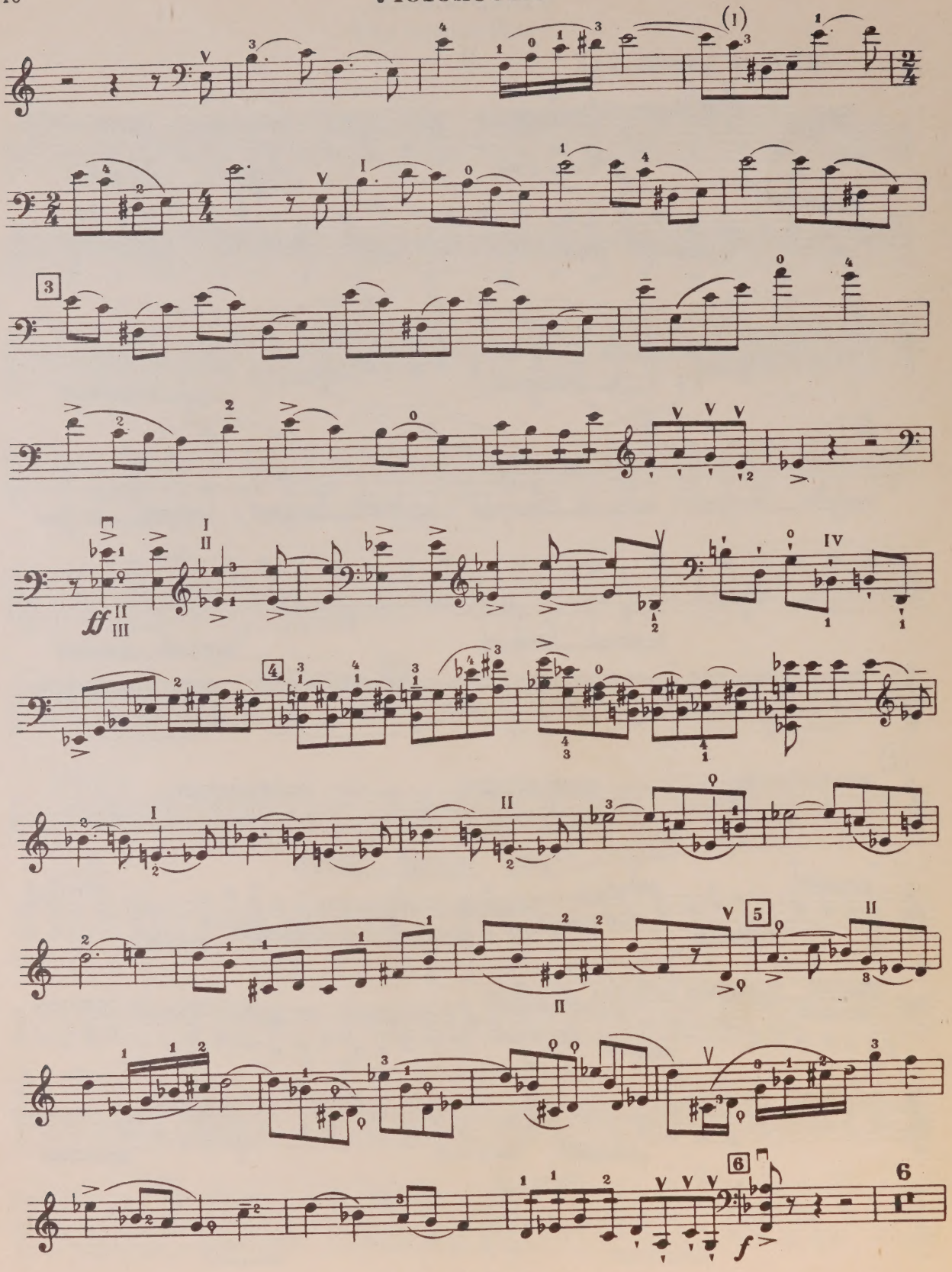

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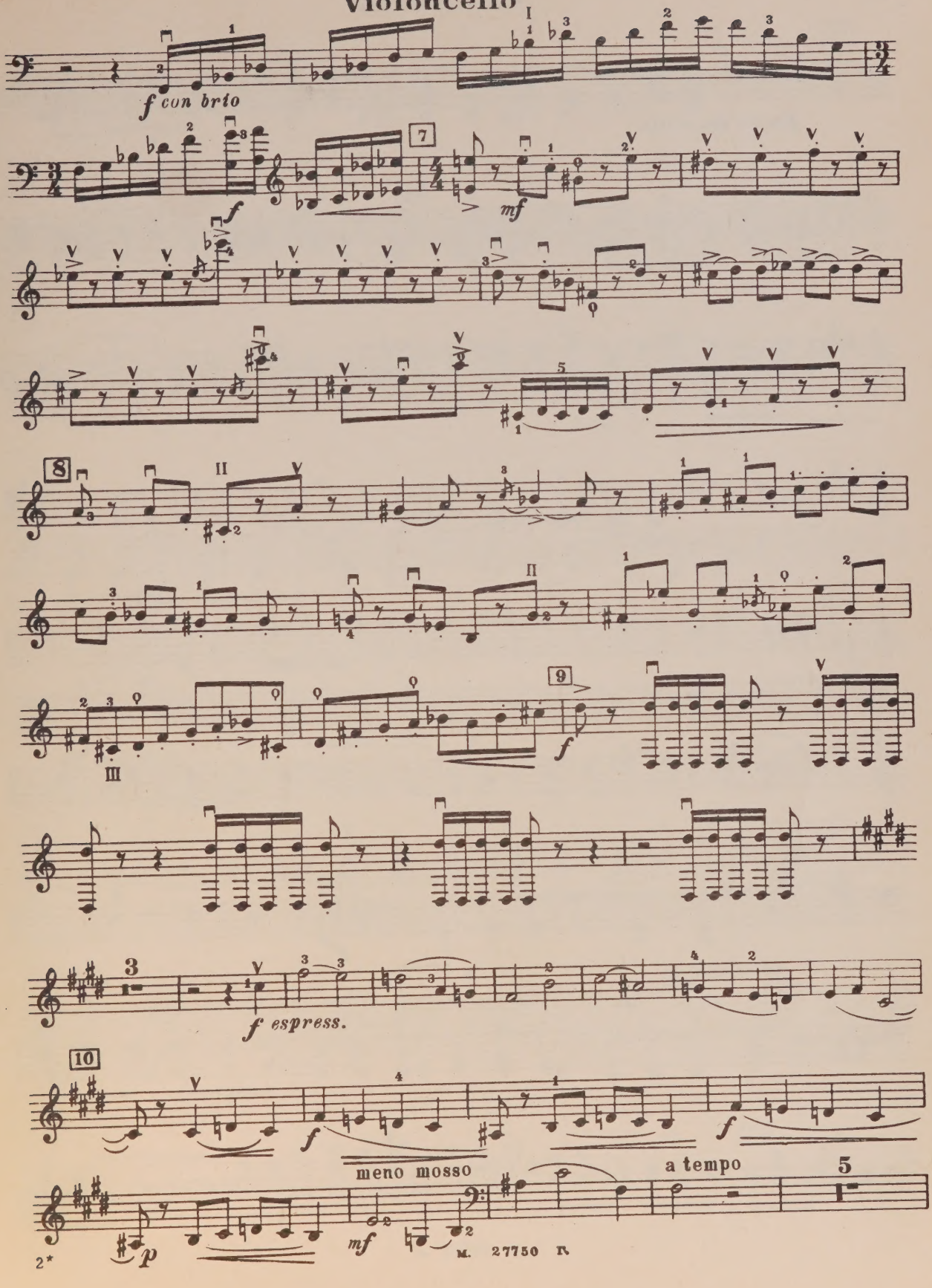

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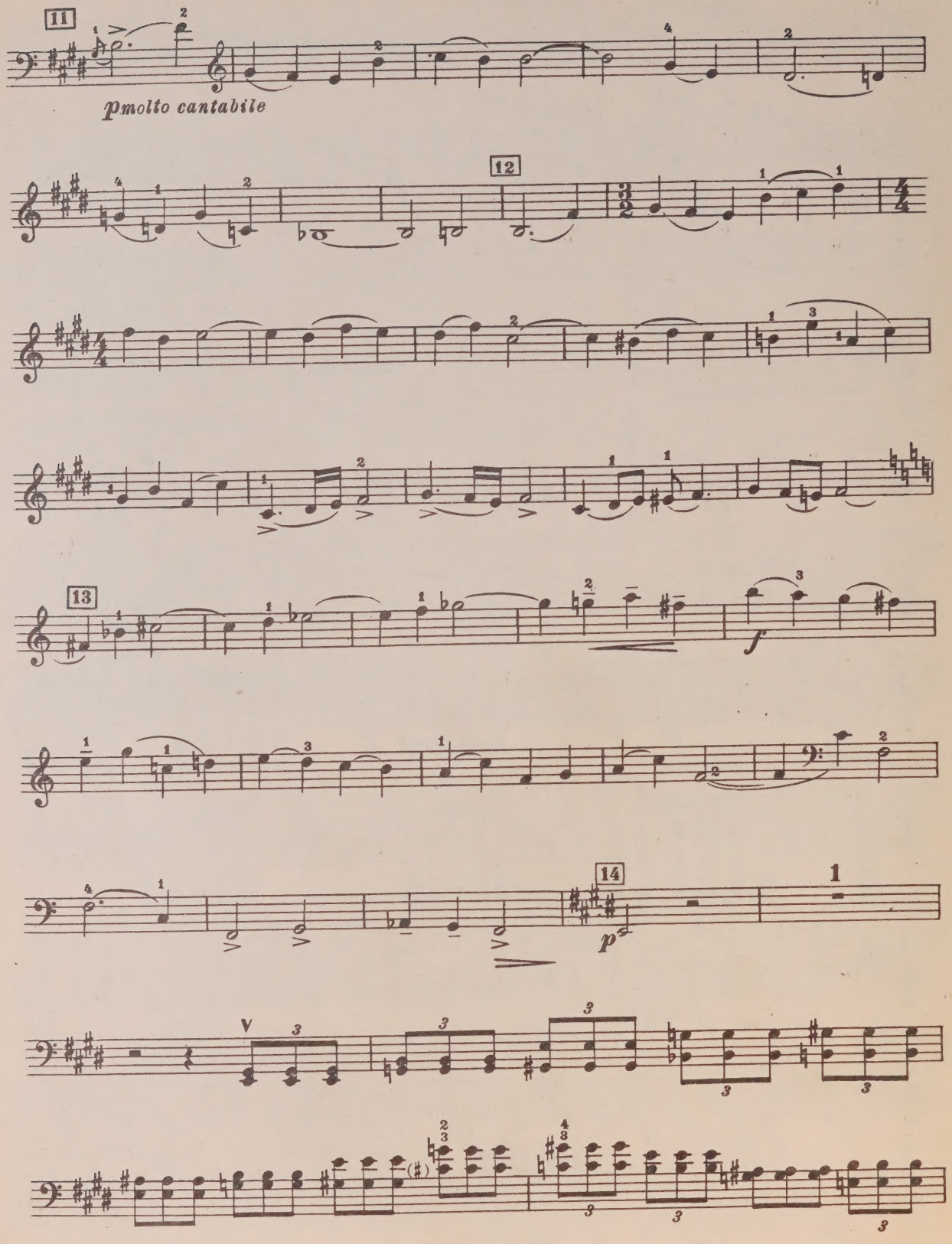
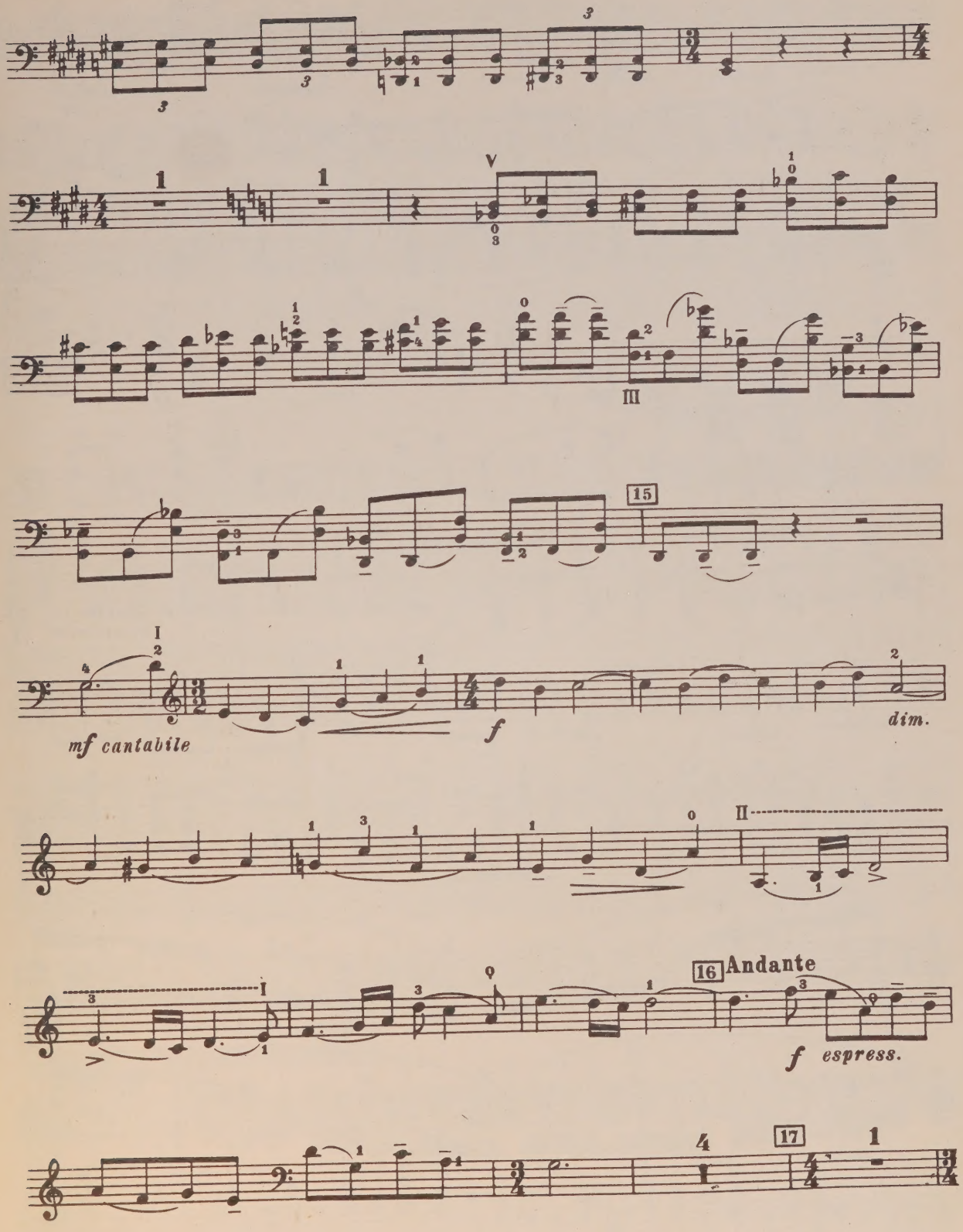
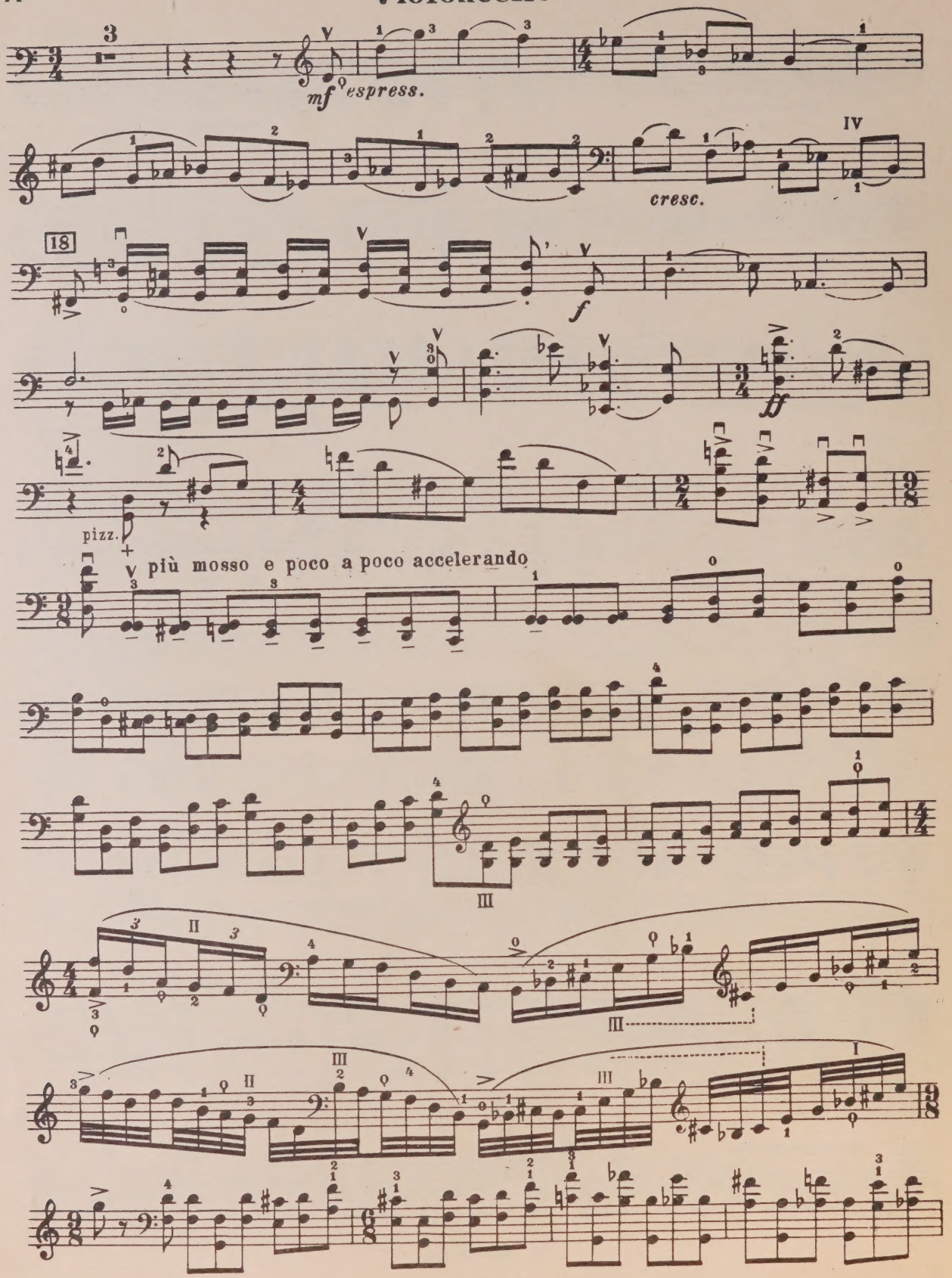
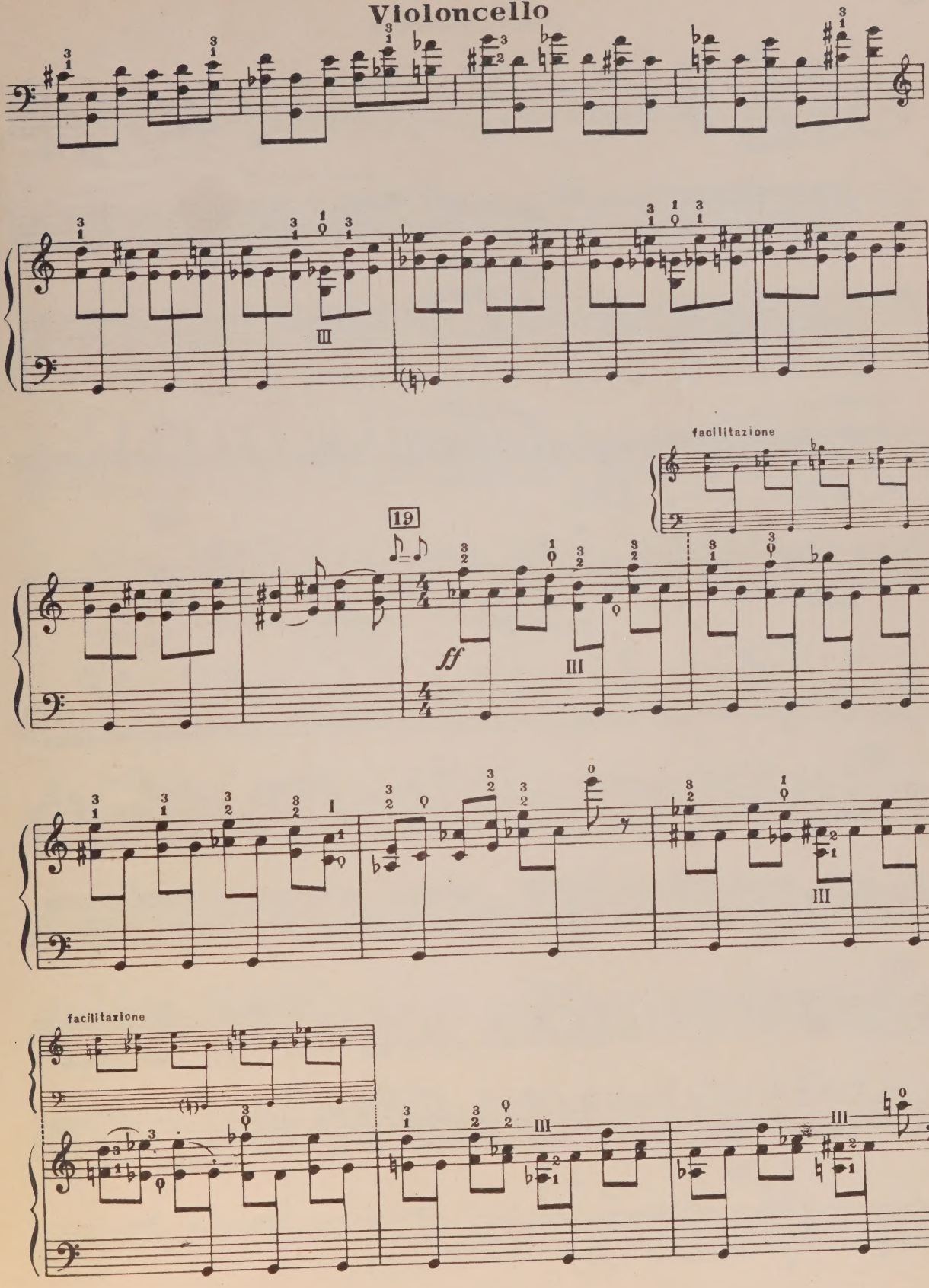



15
mf cantabile
f
dim.
16 Andante
f espress.
17


3
mf espress.
IV
cresc.
18
f
ff
pizz.
più mosso e poco a poco accelerando
III
II
III
III
I

Violoncello



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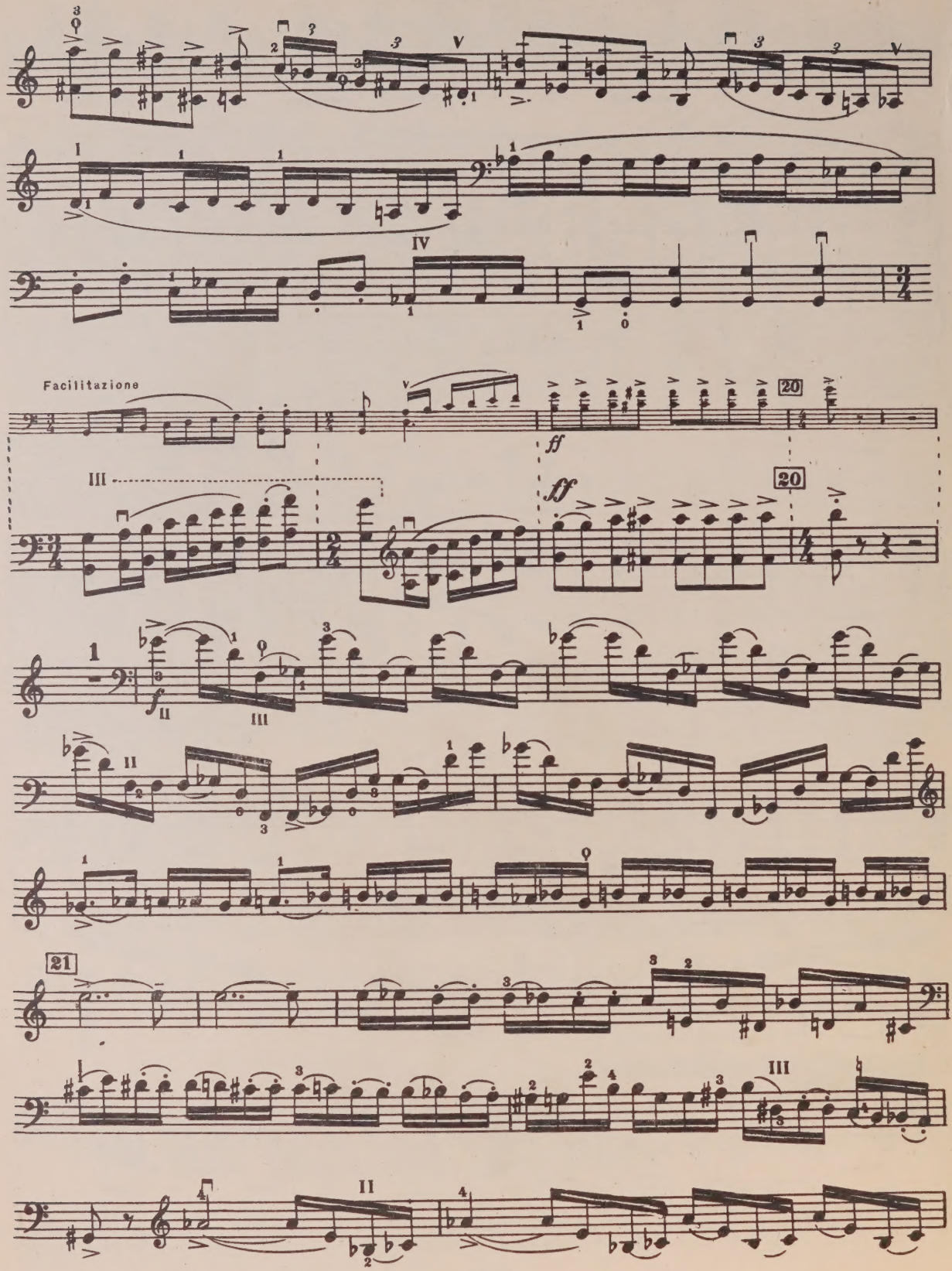

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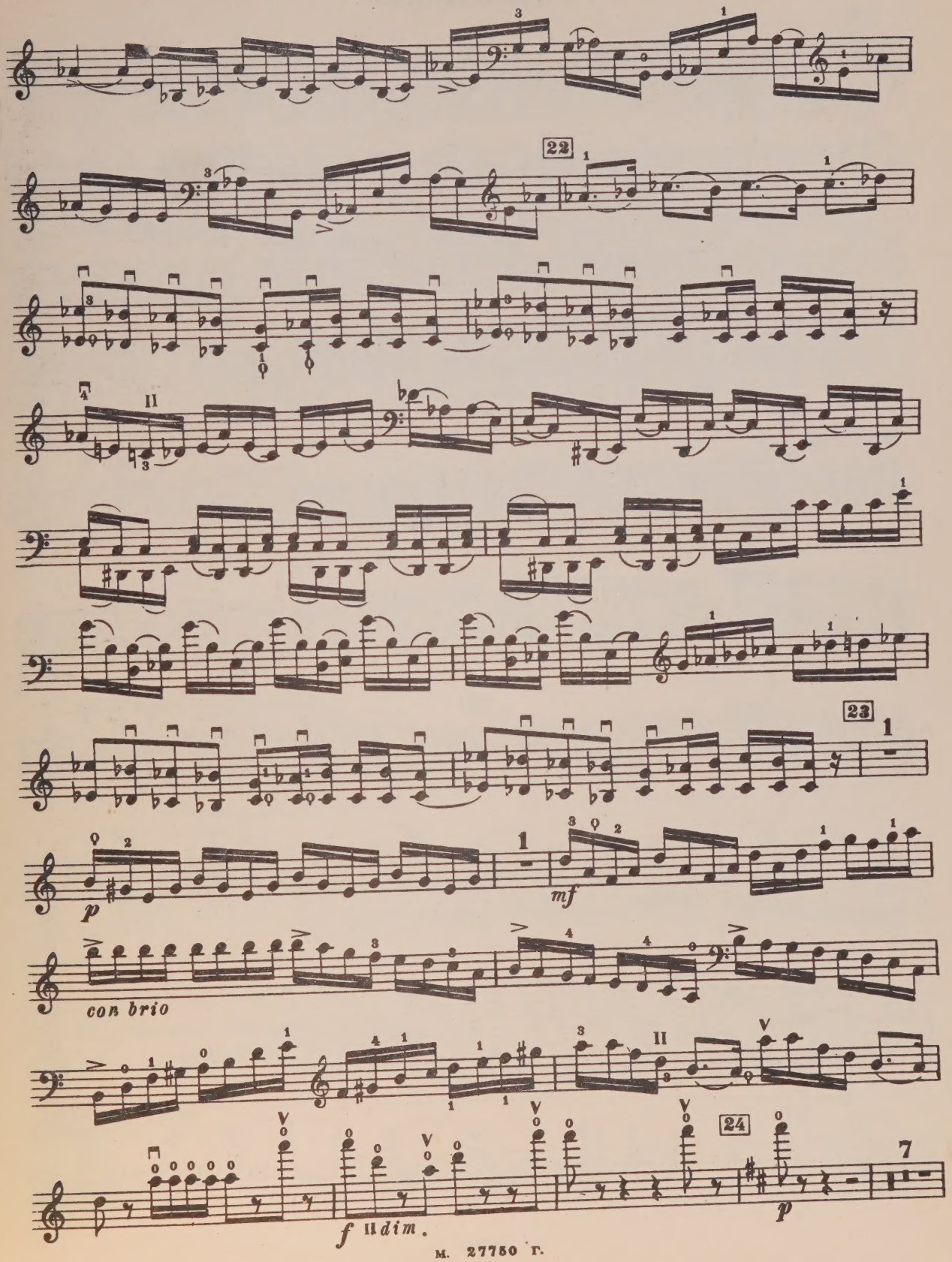

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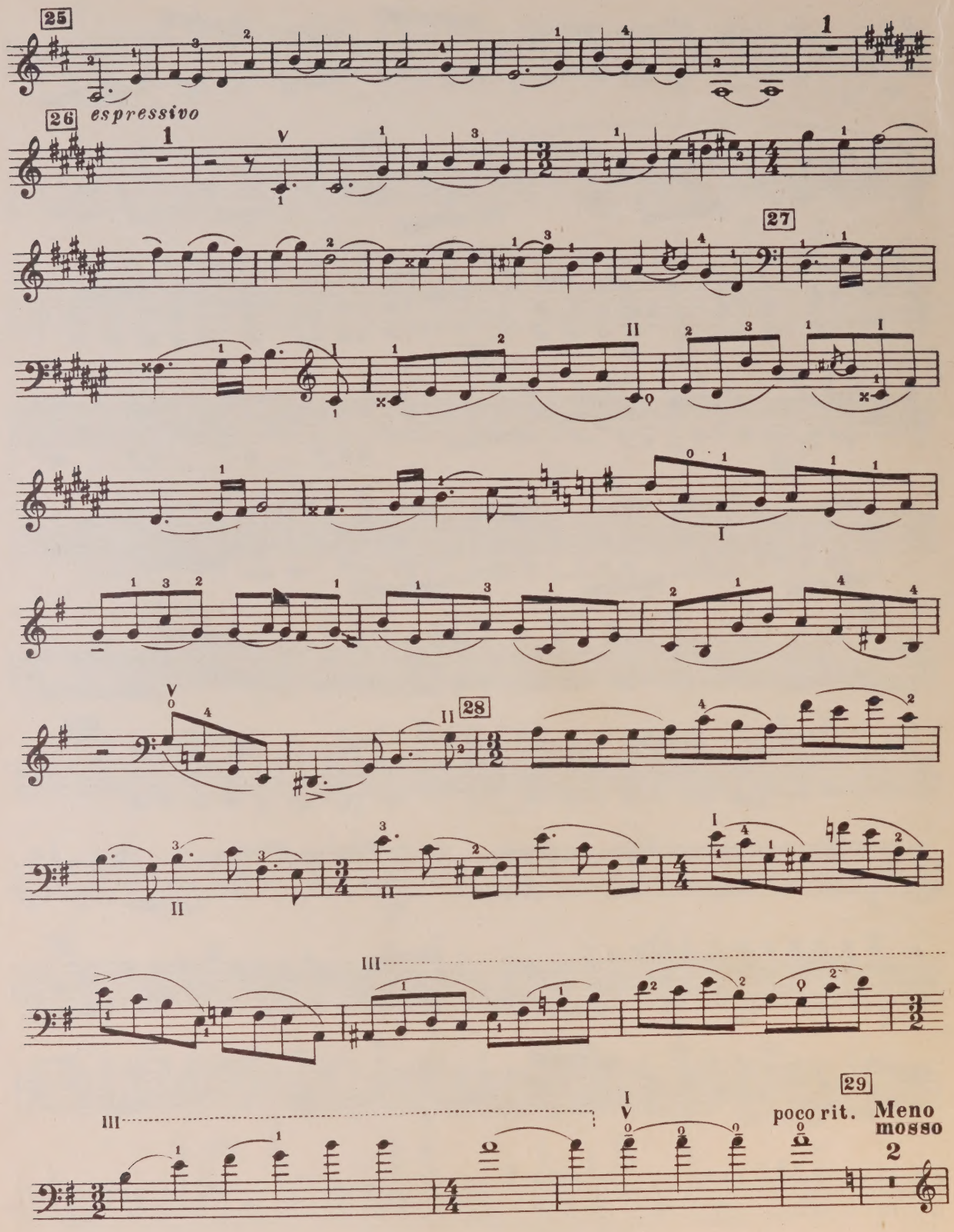

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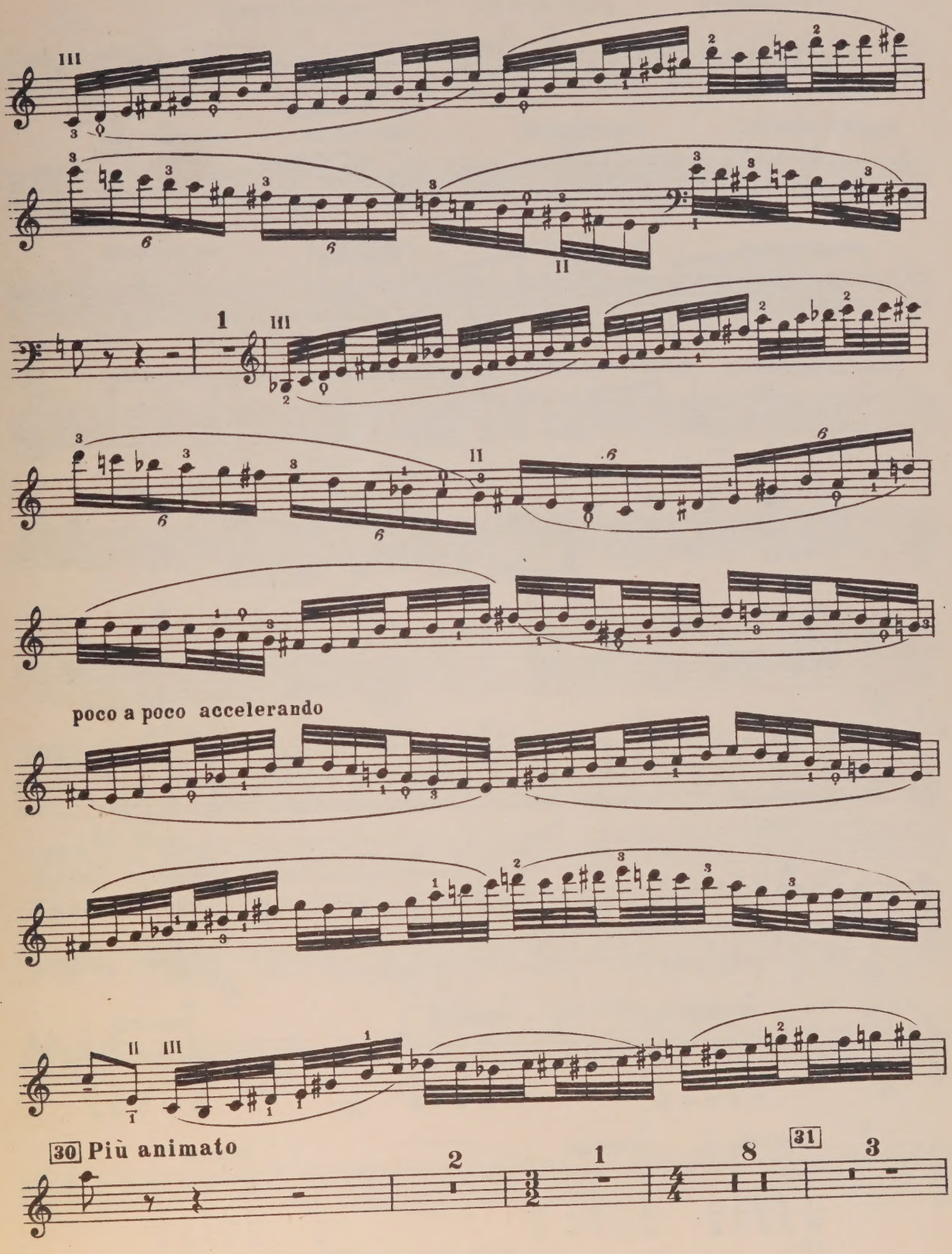

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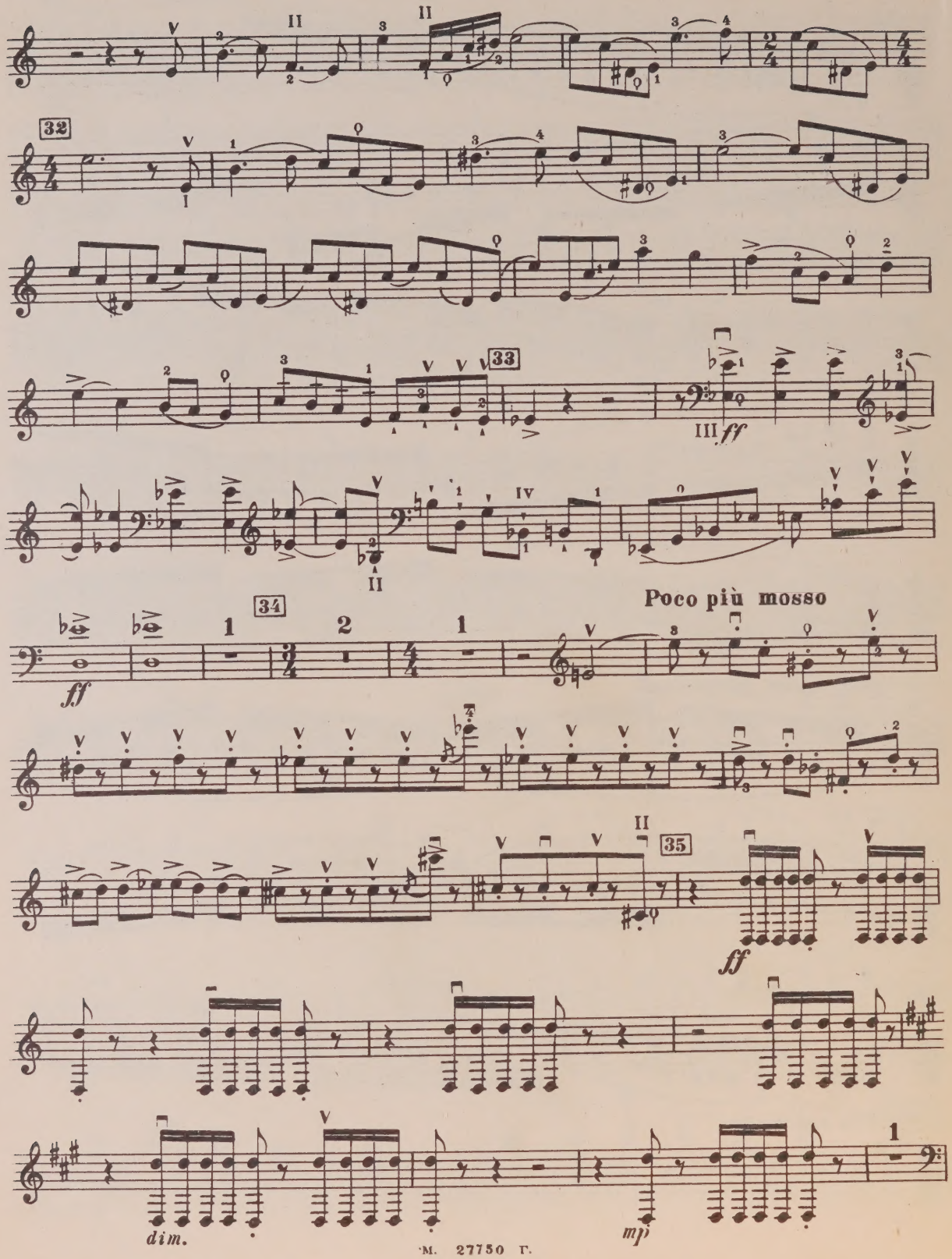

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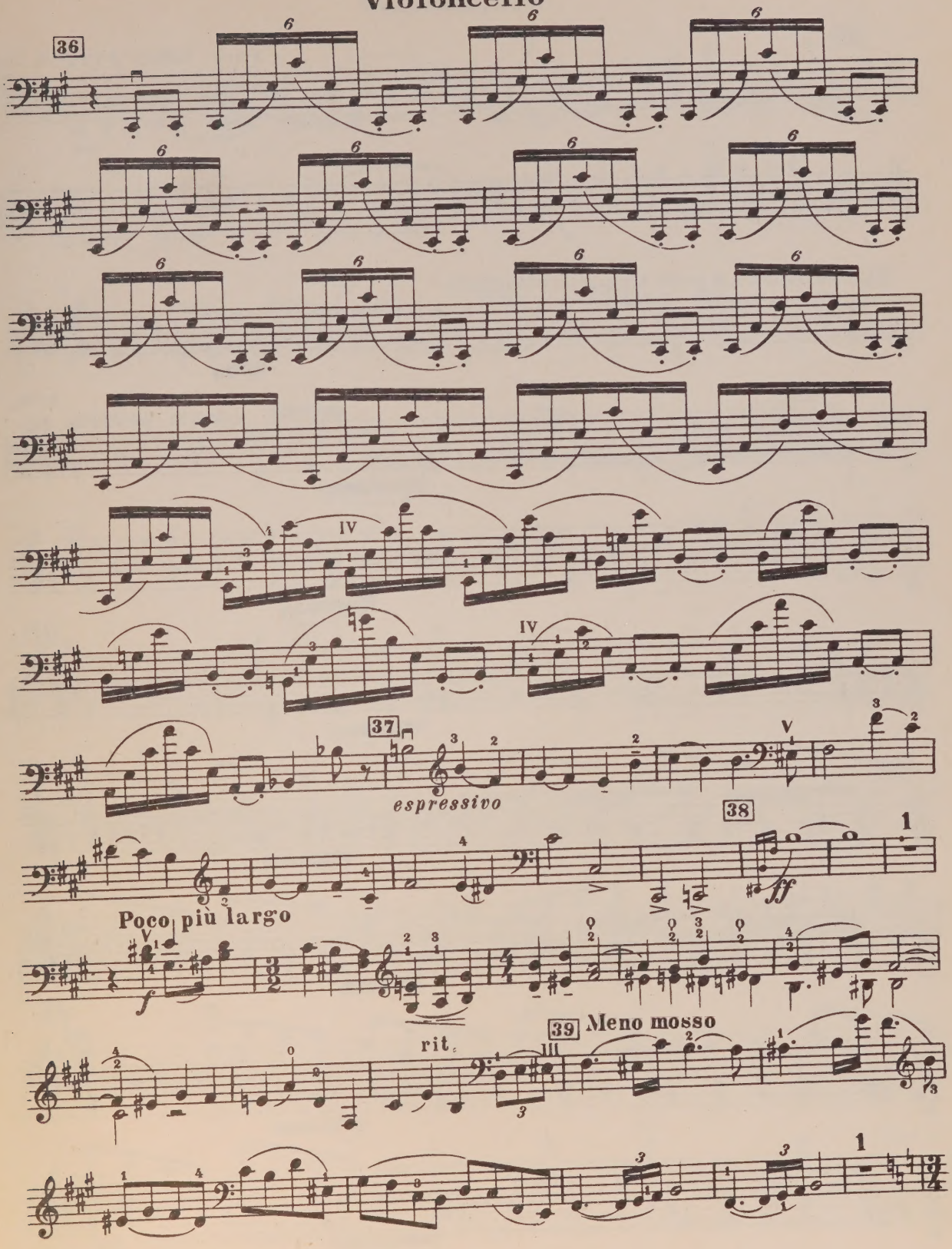

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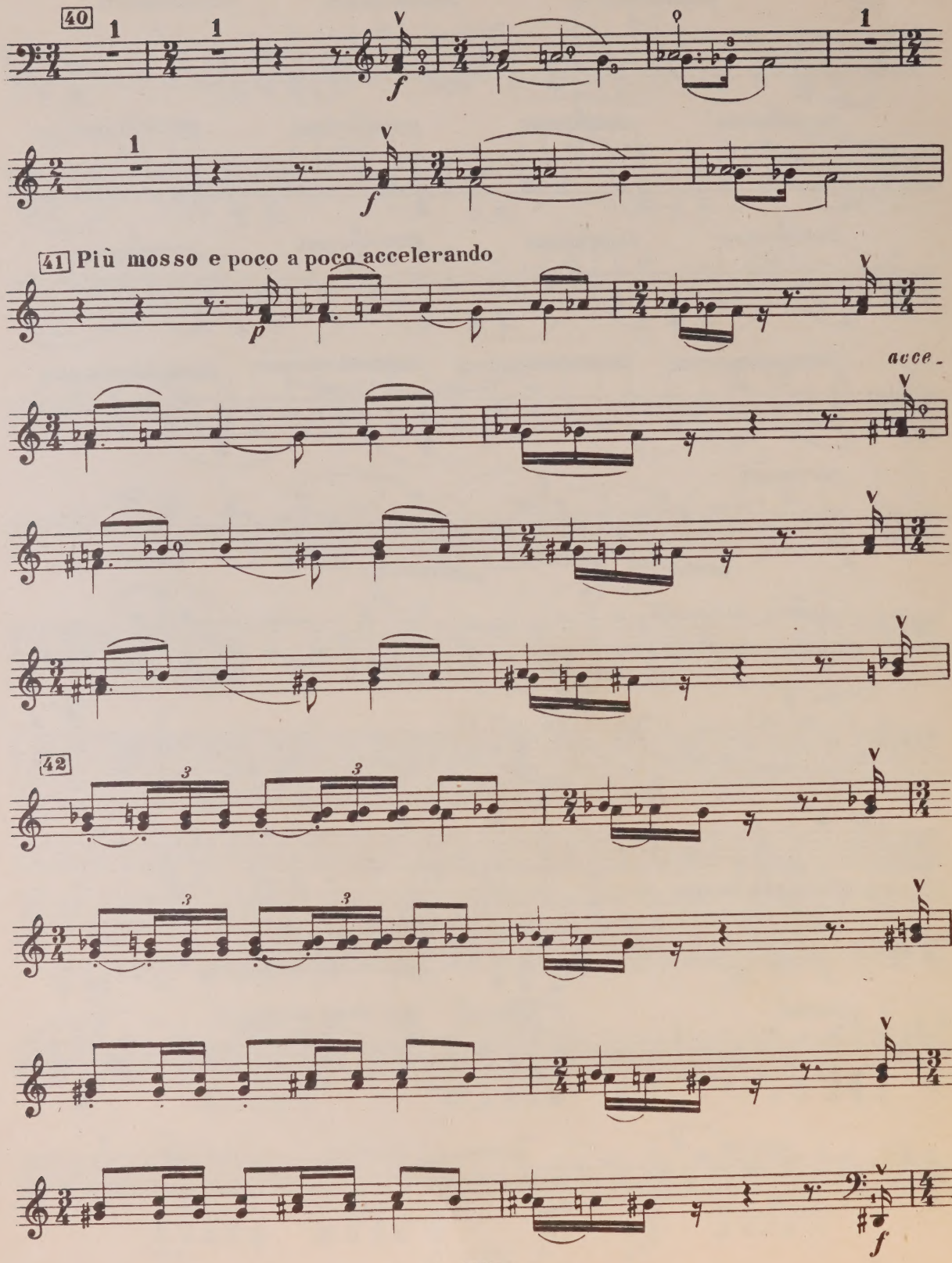

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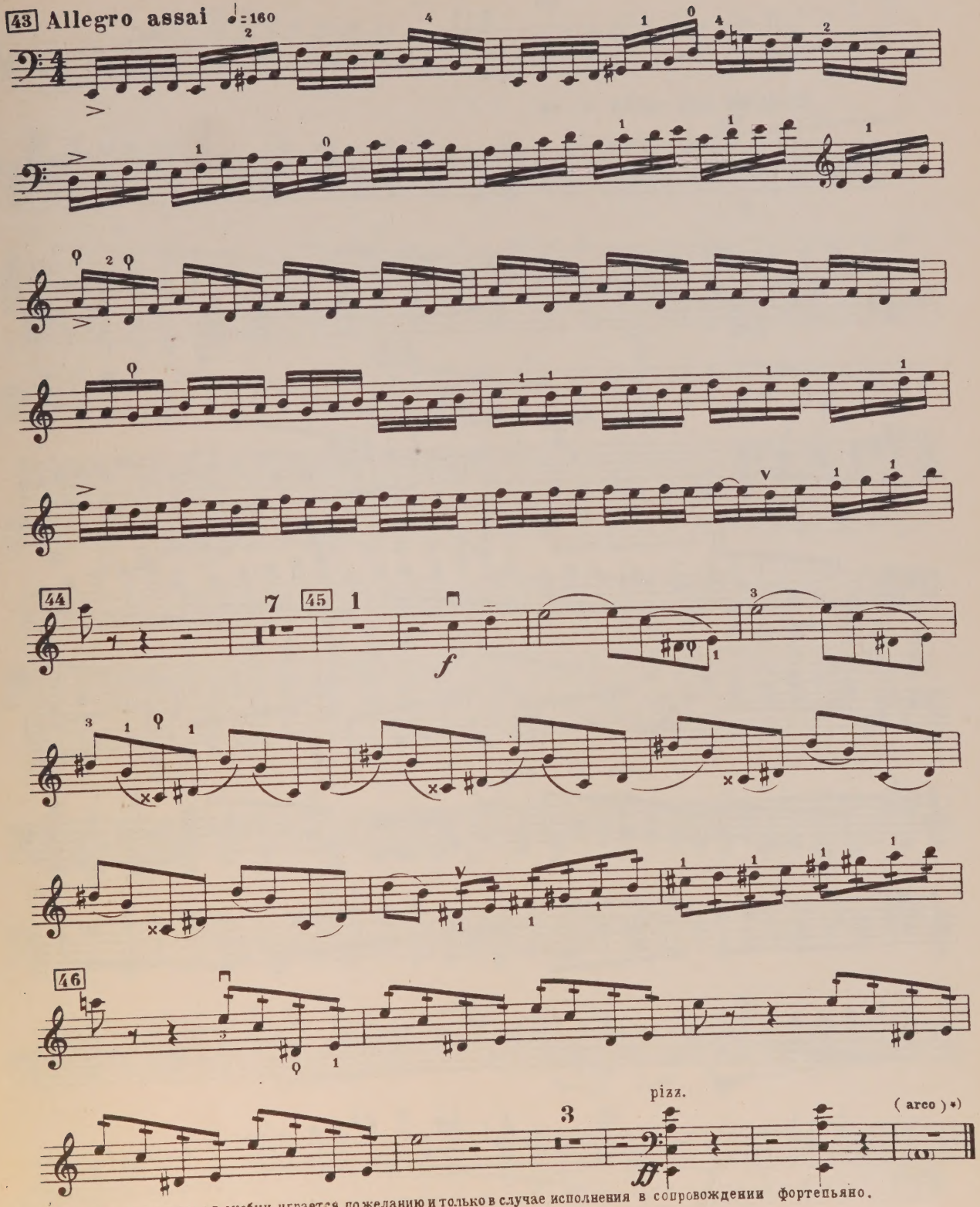
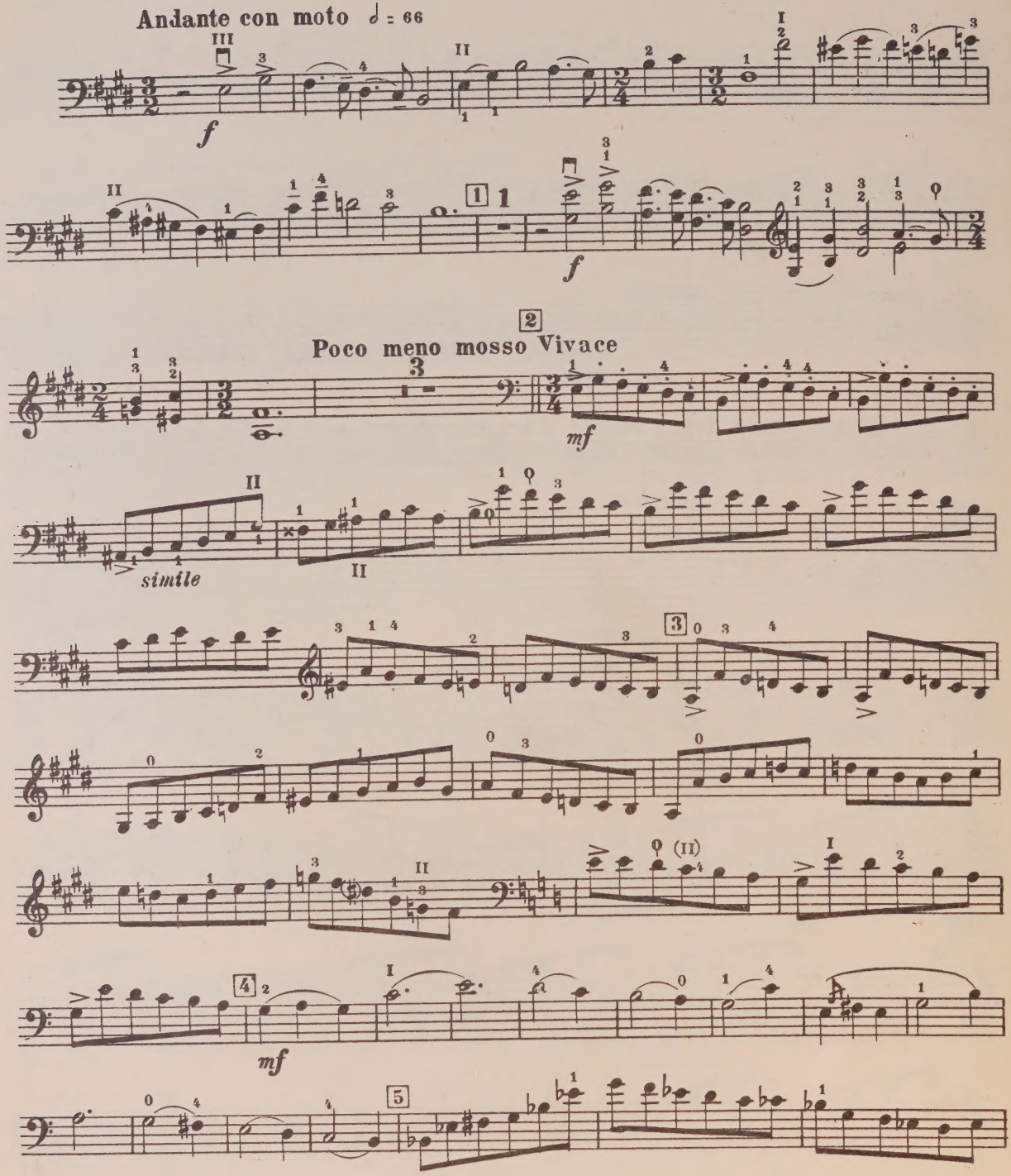


*)Нота *ля*, заключенная в скобки, играется по желанию и только в случае исполнения в сопровождении фортепьяно.

*)The note *la* put in brackets is played *ad libitum* and only in case of planoforte accompaniment.

Violoncello

III



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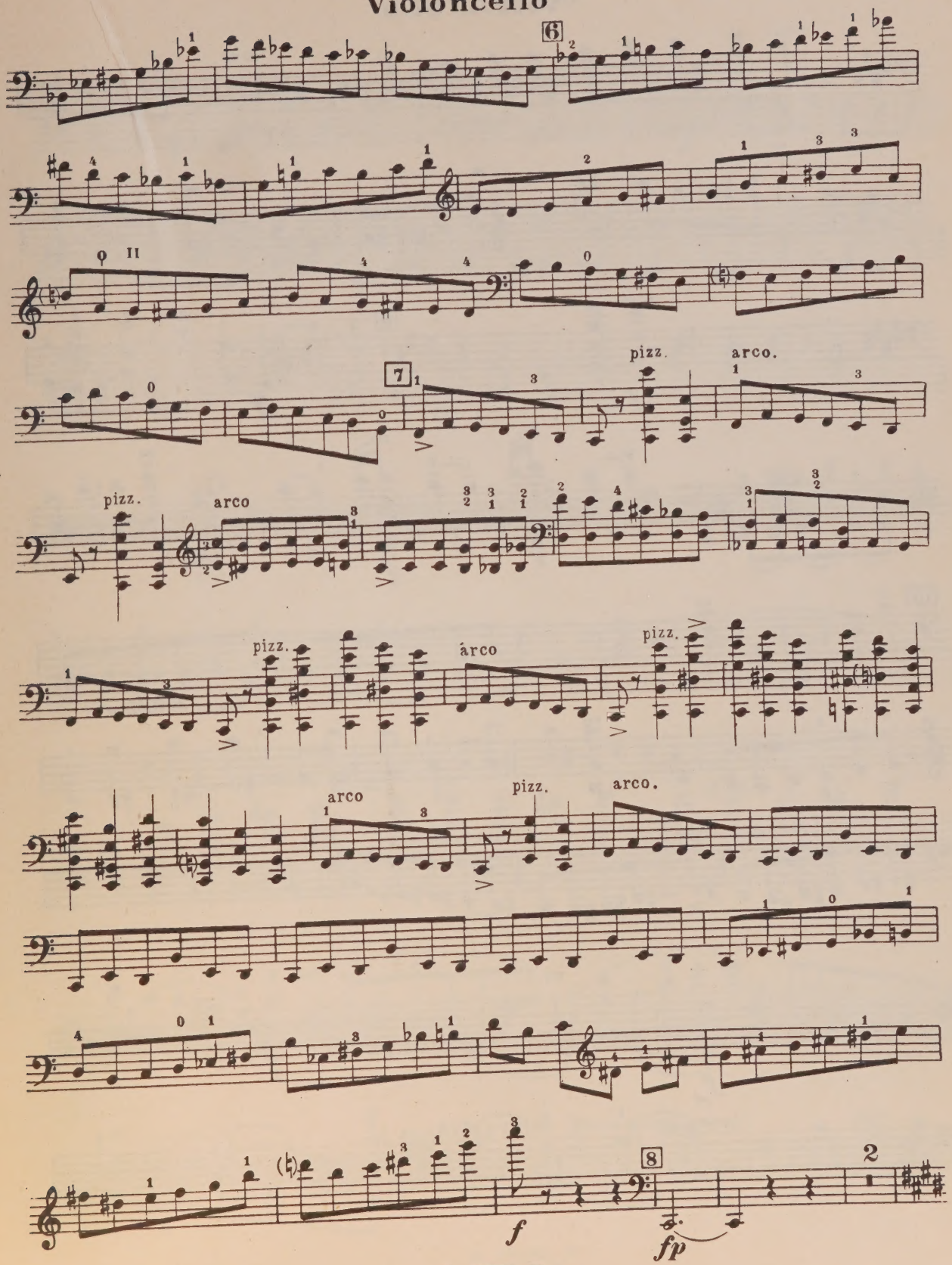

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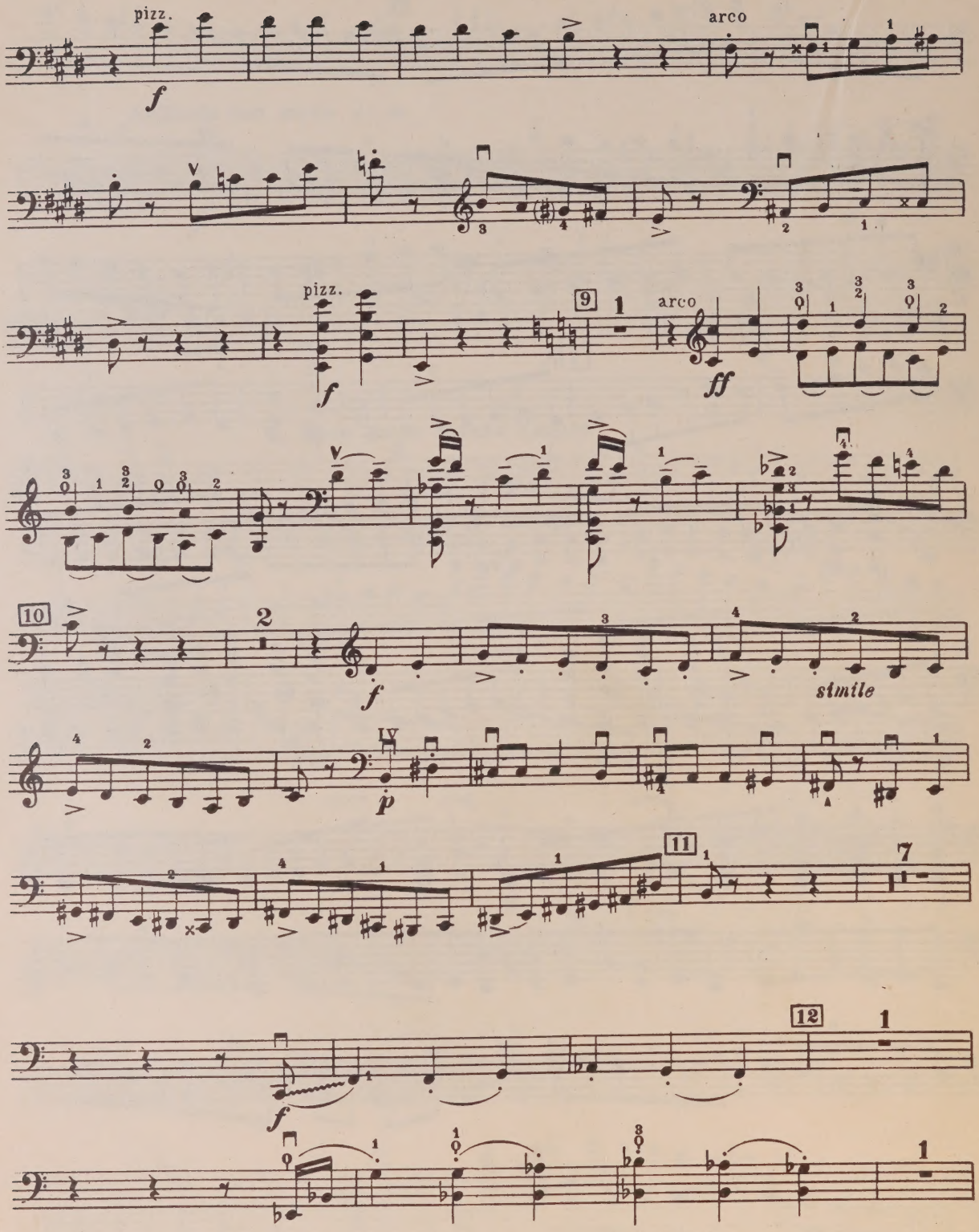

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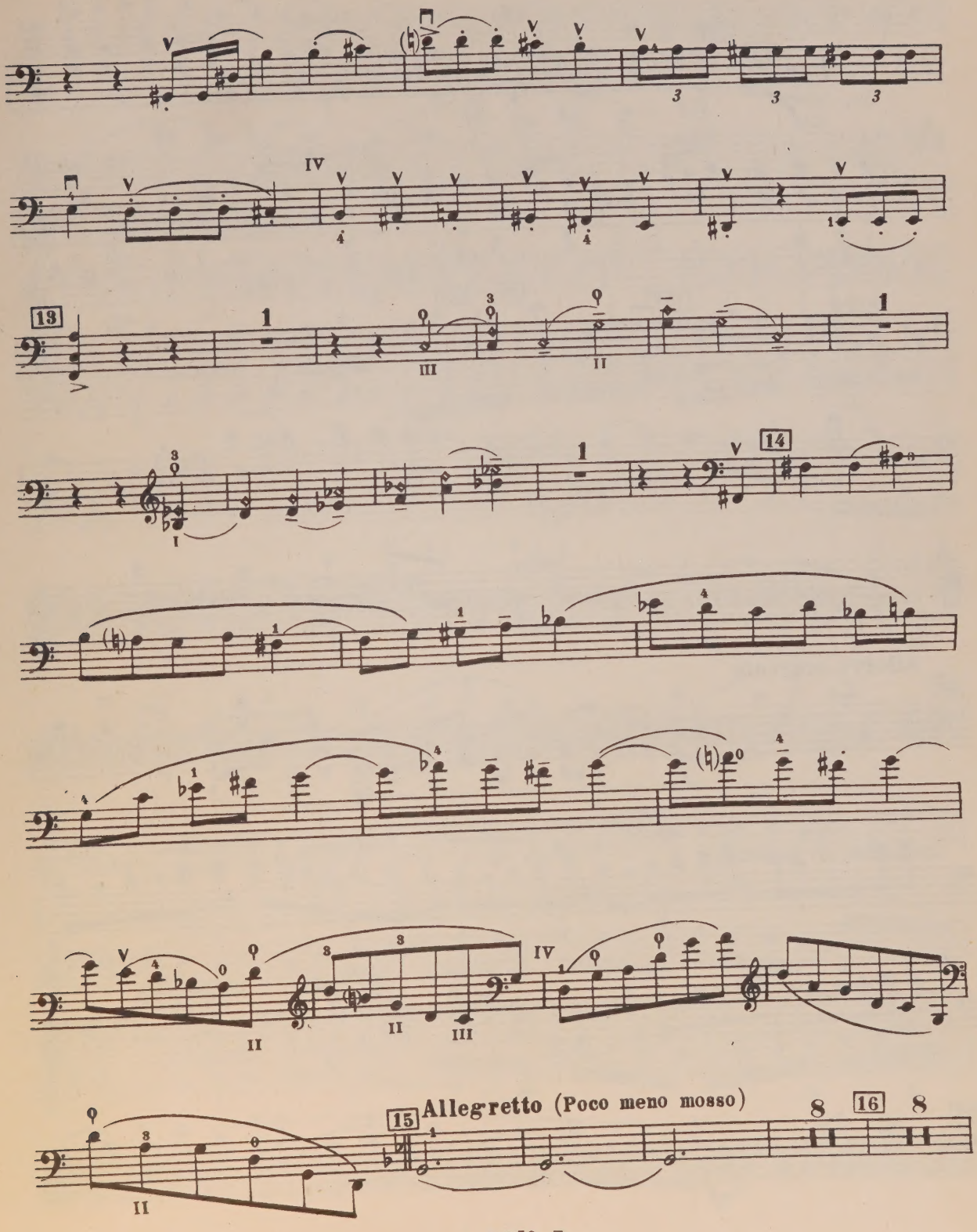

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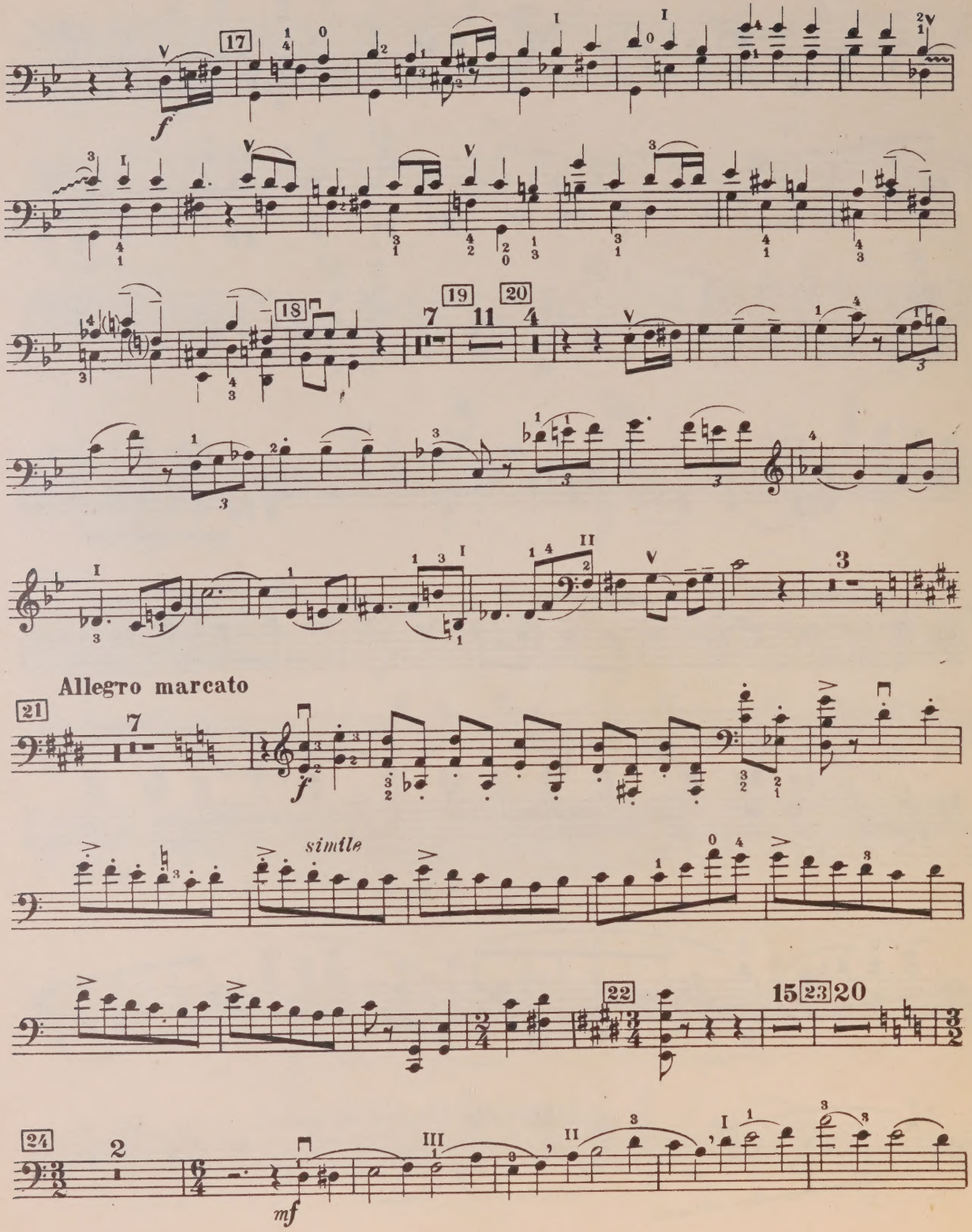

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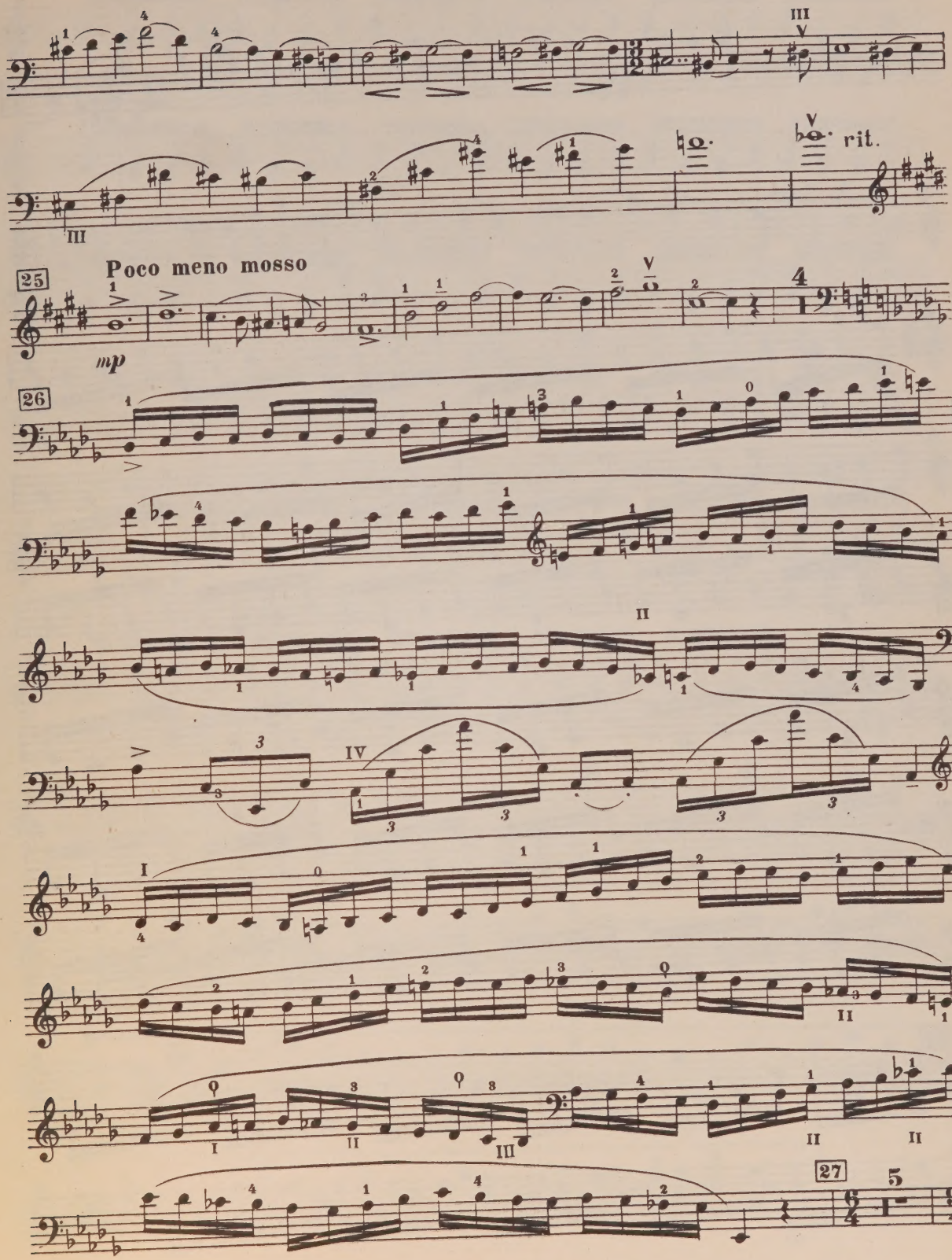

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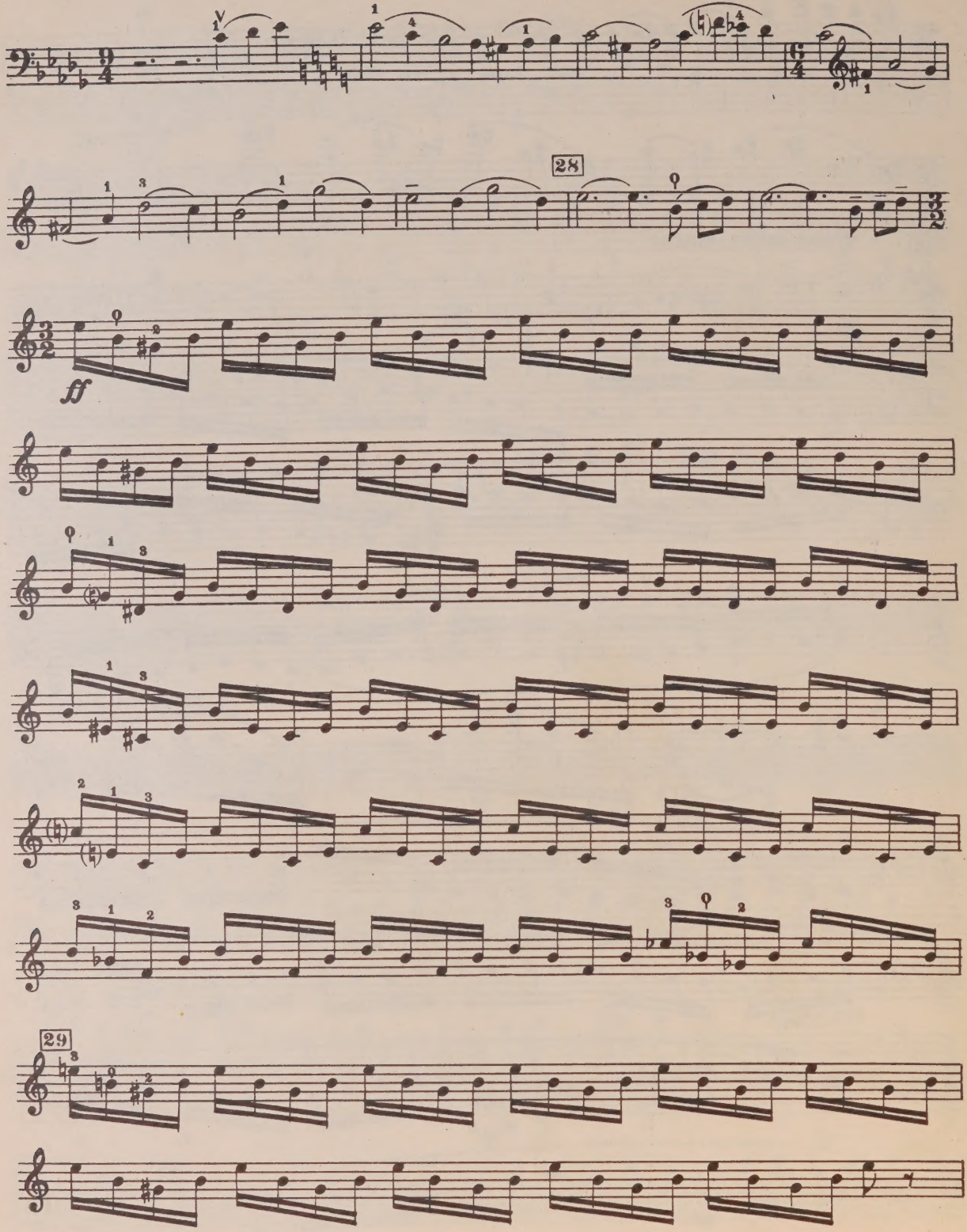

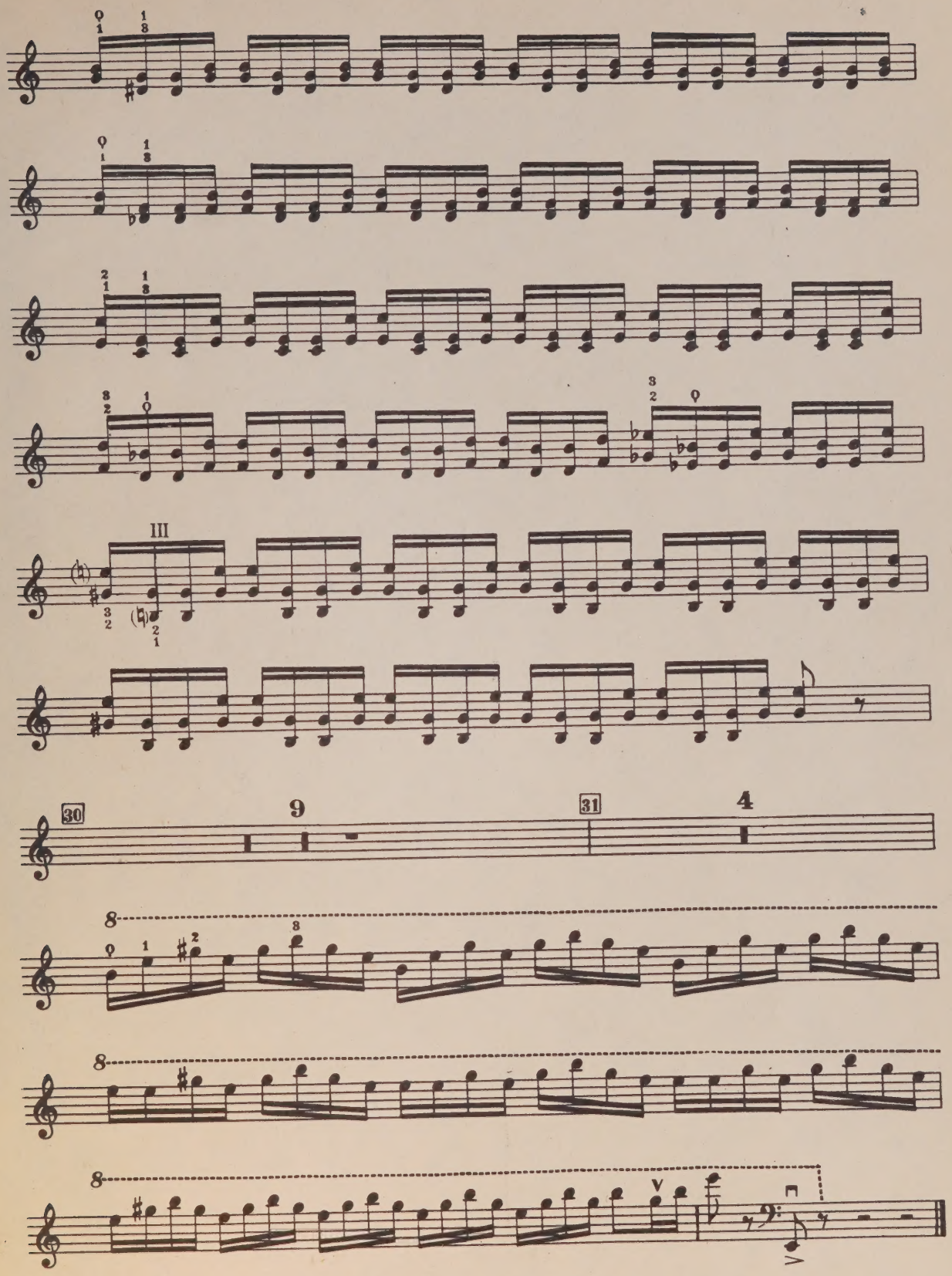
30
9
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4

15.2.66 mad

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